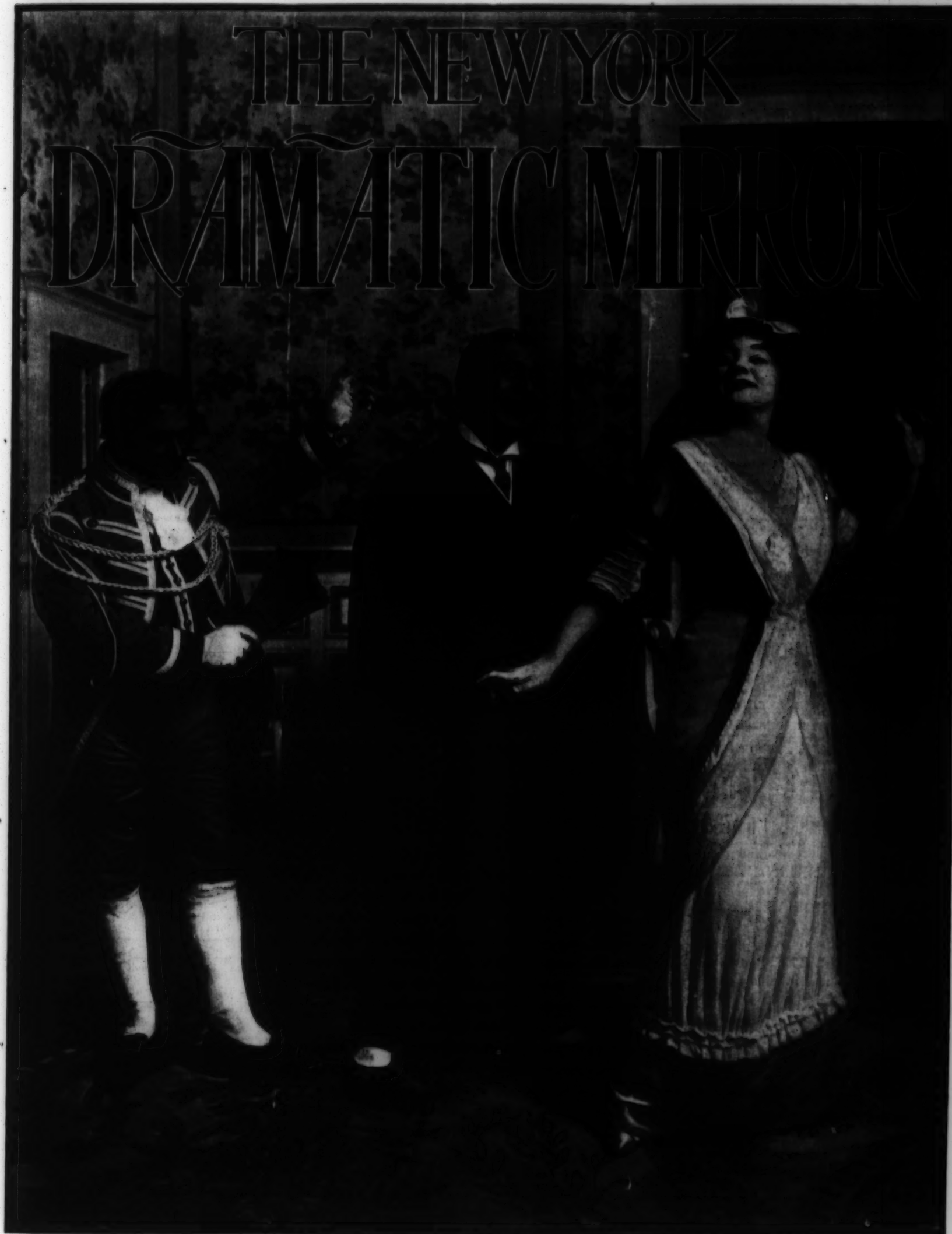


THE NEW YORK DRAMATIC MIRROR



William Burres

Ben Hendricks

Maude Odell

SCENE FROM ACT II OF CON. AND CO. AT THE NAZIMOVA THEATRE

Ben Hendricks to Maude Odell: "Oh! You Actresses!"



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Released September 26, 1910

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The New York Dramatic Mirror

VOLUME LXIV

NEW YORK, WEDNESDAY, SEPTEMBER 28, 1910

No. 1658

William Winter's Discontent.

HYPERSENSITIVENESS IS FOUND frequently in persons that indulge habitually in violent abuse either of their fellow-men or of the preferences of their fellow-men—a practice they seem to regard as a peculiar privilege or personal right, to question which is sacrilegious, if not worse. If any one makes so bold as to dissent respectfully from their dogmatic views or opinions they exhibit amazement and indignation, letting it be known to all men that the unpardonable sin has been committed. They show an intolerance of criticism that finds expression in piercing outcries, wholly disproportionate to the provocation.

Unquestionably the most illustrative and illustrious example of this class of persons is our old friend WILLIAM WINTER, who—praise be to God!—we have always with us. Mr. WINTER is an industrious, not to say a tireless, writer, and he has won a considerable renown as the tried and true enemy of all the progressive modern tendencies and forces of our stage. He is mentally color-blind; he is sometimes shrewish; his mind is not of the judicial calibre; he has a pretty knack of twisting facts to suit the purposes of his humor; he not infrequently allows his opinions to be swayed by his likes or his dislikes, his bias or his prejudice; he manifests a distinct taint of archaic New England puritanism, and for these and other reasons, almost too numerous to mention, he is not much to be relied upon as a critic of the drama and acting. On the other hand, his writings are distinguished by "style"; he is true to his ideals, such as they are, and if his ideas are more or less obsolete in certain particulars they are always interesting and sometimes vigorously expressed. With these few and inadequate words of introduction THE MIRROR takes pleasure in setting forth the castigatory and characteristic communication from Mr. WINTER that follows:

NEW BRIGHTON, STATEN ISLAND,

Sept. 10, 1910.

To the Editor of The Dramatic Mirror:

SIR.—I have read your recent allusions to me with the mingled pity and regret naturally prompted by the spectacle of an able, accomplished, resourceful writer, resorting to deliberate falsehood in the utterance of personal animosity. Refutation of falsehood by presentment of evidence requires much space, so I shall here confine myself to only four cardinal points.

I select as an example of your malicious perversion of my remarks and views the following, from THE MIRROR of May 28:

Most illogically he (Mr. WINTER) cites the frenzied scene in The City as an example of the sort of stuff calculated to arouse feeling and emotion. Must we not infer that he is turning traitor to his own ideals in making himself the champion of the epileptic style of drama?

Passing over the curious distinction that appears to exist in your mind between feeling and emotion, it should be noted that nothing could be more wilfully misleading than your dishonest statement and inquiry. The passage from which you have isolated, and perverted, my reference to The City is the following comment on Mr. JAMES HUNTER's extraordinary declaration that "we usually don't go to the theatre to think or feel":

If it was not feeling that tore the hearts of the people when FORREST acted Lear, what was it? What is it that brings tears to the eyes and laughter to the lips at a performance of A Pair of Spectacles, or The Little Minister, or The Witching Hour? If it is not feeling, what is it—to cite a very recent example—that causes the audience to recall Mr. TULLY MARSHALL again and again upon the scene, night after night, in the course of his performance of Hamlet in the play of The City? What is it that stirs the multitude, prompting to tears and plaudits, at the performance of the redeemed convict in the play of Alias Jimmy Valentine, if it is not feeling?—Harper's Weekly, May 21.

Are your readers to understand that you maintain it to be a lack of feeling on the part of his audiences which leads to the repeated recalls of Mr. MARSHALL during the performance specified?

As to my opinion of the play of The City—an opinion with which, of course, you are familiar, since you undertake to condemn it in addressing your readers—it was thus stated in my review of the play:

Modern life, but of American life it presents not a picture, but a caricature. In the drawing of the character it is extremely artificial; in the use of incident it is grotesquely wild; in quality it is coarse, and in effect it is useless—for the reason that it does not communicate any thought, or feeling, or meaning, or influence that can, or under any circumstances could, benefit or even entertain anybody.—Harper's Weekly, April 16.

I do not believe that any one but you could find that judgment (or anything else that I have ever written) ground for the false imputation that I have made myself "the champion of the epileptic drama."

That drama and acting are sometimes used to communicate thought or feeling which are neither beneficent or even entertaining does not, surely, alter the fact that excitation of feeling of some kind is an elemental requisite in drama and acting, and is customarily inspired by every successful play or performance.

In your most recent falsification concerning me you say:

It is doubtful if any number of sane persons profess to believe with him that the theatre should present beautiful and smoothly poetical subjects solely, and ignore the darker sides of life.

How many "sane persons" believe with me, regarding the theatre in general, I do not know, but obviously it is a number so great as to cause you much uneasiness. I do know—and so do you—that the ascription to me of the belief regarding the theatre which I have just quoted is absolutely without ground. In almost the latest of my "outgivings," as you call them—an "outgiving" which you have seen and read—on theatrical subjects, I specified my belief on that point in these words:

The range of taste which comprehends every proper type of theatrical performance—a range which is only briefly indicated in the specification of drama extending from Hamlet at one extreme to A Royal Family at the other; from The Harvest Moon to The White Pilgrim; from The Little Minister to The Belle; from Nance Oldfield to The Man of the Hour; from Richelieu to The World and His Wife; from As You Like It to Caste; from Virginius to The House Next Door; from Alabama to Faust; from What Every Woman Knows to The Rivals; from King Lear to The Messenger from Mars; from Seeing Warren to The Darling of the Gods; from Off the Line to Leah Kleeschna; from Charles I. to The Admirable Crichton; from She Stoops to Conquer to Becket, and from The Lyons Mail to The Witching Hour—cannot, truthfully, be designated narrow. That range has always been advocated by this writer.—Harper's Weekly, June 18.

As to "the darker sides of life": Although I have always contended that "beauty, purity, refinement, gentleness, and grace are the concomitants of right

living and should be the prevalent characteristics of the stage," the very citation of plays which I have just quoted from my article in Harper's Weekly proves that I have never desired that "the darker sides of life" should be "ignored." I do, however, contend that, in the theatre they should be treated within the limits of common decency.

As to the use of contrast; in another of my recent "outgivings" (Harper's Weekly, May 7), the necessity of that element was recognized and declared by me, for, I should think, about the one thousandth time, in these words:

Evil, unhappily, has its place in the scheme of creation, and, accordingly, it enters art; but the introduction of it in art should always, and very sternly, be governed by the intellectual law of selection.

As to your shameful abuse of truth and editorial opportunity in including me, whether directly or by implication, among the "enemies and detractors of the theatre": you know—none so well as you—the unmitigated falseness of such a designation. That falseness will be recognized by every well-informed and rational reader. The theatre has no more devoted friend and advocate than I am, and have ever been.

You have declared my writings to be "puerile and unphilosophical." You are entitled to your opinion and to the expression of it. Readers familiar with those writings will decide for themselves as to the intelligence and justice of that characterization—but you ought to remember that to differ with your opinion, however annoying that may be to you, is not to commit a crime.

Your paper has a large and influential circulation among members of the theatrical profession—persons to whom it is, to me, important that I should not be misrepresented and maligned. You are far too expert and sophistical a writer ever to be at a loss for a specious rejoinder and justification of your course, whatever it may be; and you are far too bitter, envious, and resentful ever to treat me or my writings with justice. To readers of your paper, therefore, I would say, with regard to other falsehoods which, doubtless you will hereafter publish regarding me, as well as with regard to those which you have published already, that they should be read with due remembrance of your rancorous personal animosity toward me, and (as demonstrated in this letter) your malicious, reckless disregard for truth and justice in the utterance of it.

If you will not publish this letter in your paper exactly as I have written it, as a protest from one of your readers, whom you have maligned—a protest intended for the consideration of that great body of readers which makes possible the existence of your paper—I shall be glad, though it is an expense I can ill afford, to have you publish it at the usual rate, per agate line, for reading matter in your paper. And, finally, if you will not publish it at all I ask that you return it to me, in the self-addressed, stamped envelope herewith enclosed.

WILLIAM WINTER.

It is quite superfluous to remind our readers that we cherish no "personal animosity" toward Mr. WINTER. That is merely Mr. WINTER's way of explaining our dissent from his extreme views regarding the work and influence of HENRIK IBSEN, MAURICE MAETERLINCK, GERHART HAUPTMANN, HERMAN SUDERMANN, and other advanced dramatists of the modern theatre. To Mr. WINTER the name of IBSEN is like the proverbial red rag to the bull, and because IBSEN will not down, but grows steadily stronger in his position of fame and popularity, Mr. WINTER froths at the mouth, becomes infuriate, and abuses anybody and everybody who admires the masterpieces of the great Norwegian or who is sufficiently audacious to present them on the stage. Not to share Mr. WINTER's notorious and futile prejudice in this regard is to be classed by him as "bitter, envious and resentful," and many other dreadful things. It is more in sorrow than in anger, however, that we have been obliged, from time to time, to censure his narrow, reactionary, moss-backed attitude toward almost all the vital, significant elements that are giving moral, intellectual and artistic impulse to the drama of to-day.

Mr. WINTER in his letter neglects to say that the subject of the article in THE MIRROR of May 28, from which he quotes two sentences, was a diatribe that he had contributed to Harper's Weekly on the subject of IBSEN and the IBSEN drama, and that a writer for THE MIRROR—not its Editor—discussed and answered. Taken in connection with the other plays cited by Mr. WINTER as arousing feeling in an audience, we submit that the interpretation placed upon his assertion by that writer was fair and natural. He was not "familiar" with Mr. WINTER's "opinion of the play of The City," nor had he read it. That lack of knowledge is not singular, for the man who would be "familiar" with all of Mr. WINTER's opinions of plays and other matters would have little time for the ordinary occupations of life, such is the prodigious verbosity and permeative prevalence of the WINTER output.

We can say with a clear conscience that we have nothing to amend or to withdraw that we have published from time to time concerning Mr. WINTER and his opinions. We have on many occasions cheerfully given him generous quantities of our space in which to set forth his views and to indulge his penchant for assailing us in good round terms. There is but one other man in the United States—that man, of course, being the Colonel—who can emit picturesque synonyms for "the short and ugly word" with greater facility and recklessness than our old friend, Mr. WINTER.

We are happy on this occasion to gratify his wish to read his letter in these columns and to have it read by our readers, and that without putting him to the expense of inserting it in the advertising columns, as he so coyly suggests as an alternative possibility. And we cannot resist, moreover, the temptation to add to this trifling service the assurances of our distinguished personal consideration.

THE NEW YORK DRAMATIC MIRROR

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NEW YORK, SEPTEMBER 28, 1910

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The Usher



Perhaps among those who would say that the New Theatre has not yet realized the expectation that might be based upon such an enterprise could be found persons immediately concerned in that very notable institution.

It is not given to man or men to establish in a short period a home of the drama that will evolve what hereafter may be followed as precedents while observing those traditions which are essential to the right conduct of any stage above the scope of the ordinary.

It is interesting, now that the New Theatre has entered upon its second year, to recall the skepticism that greeted its beginning from almost all quarters, and to record anew the fact that the institution achieved much more during its first season than its friends would have predicted for it at its inception.

It is not necessary to give a detailed account of the productions at the New Theatre last season in order to fortify the statement that the country, as well as this metropolis, is far the richer for its establishment.

Ambitious and varied were its efforts last season, and many of them went far toward forming standards as to what a well-conducted playhouse should be. A considerable part of this great public went to the New Theatre, at one time and another, and there are thousands who visited it repeatedly and found enjoyment therein. Many there were, no doubt, who went to criticize, if not to scoff, only to experience a reversal of mood.

Not that anything produced at the New Theatre was above or beyond criticism, for such an expectation would match in foolishness any pretension that perfection had been achieved. But the earnestness of effort displayed; the catholicity shown in the selection of plays; the liberality evident in the assembling of actors, the impressive nobility of the

structure itself and the whole atmosphere of the place challenged admiration and inspired hope for great things in the future.

The first season of the New Theatre ran with exceptional smoothness, considering the remarkable and diversified activities of its management, and after it had closed in New York with a measure of satisfaction that no one would have predicted at the beginning, the great company was taken to other cities. The press in other cities visited had almost uniformly belittled the enterprise, but those newspapers that had found an illegitimate amusement in it without knowing what the New Theatre really had accomplished, at once, upon acquaintance, changed tone. Praise and hopeful prediction replaced uninformed prejudice, and to-day, wherever the New Theatre has shown its mettle, it has friends in multitude.

That this enterprise, which dignifies the stage not only in New York but wherever English is spoken, will during its second year give new and more pronounced tokens of the wisdom that founded it, there can be no doubt. Its first production for the season next Saturday night, Maeterlinck's fantastic fairy drama, *The Blue Bird*, a product of great genius, is a worthy work with which to begin a year of greater development and surer accomplishment.

That the New Theatre is not designed merely as an arena for fashionable resort and exhibition was clearly shown last year, for the repertoire attempted ranged to meet all tastes and invited all degrees of intelligence. The early effort of the management this year to include in its clientele those of the masses on the East Side that by any possibility may desire to see drama in good circumstances at prices which practically make the theatre for this class of persons a free institution carries its own explanation.

The possibilities of the New Theatre, or relating to it, beyond the business of the moment are profoundly impressive. *THE MIRROR* already has noted some of them, but they will expand with the growth of the institution, whose influence on the drama, on play-writing and production, on acting, and in short on the theatre as a whole in this country, cannot be fully foreseen or foretold.

THE MIRROR's reference to the Pilgrim Publicity Association of Boston in connection with the Drama League forming in that city has been taken too seriously by Frank Choleau Brown, architect of Boston.

Mr. Brown says the Pilgrim Association is an organization of publicity men—newspaper and magazine—who have taken up incidentally the betterment of the situation of their business in New York. This is merely part of the same movement in which *Collier's* is a leader, in establishing truth instead of lies as a basis of public advertising, "a matter in which the theatre and the theatrical manager should be as earnest as any other advertiser or purveyor, who depend upon the public for their support," adds Mr. Brown.

In Boston, this has resulted in *The Common* undertaking to publish the bulletins of the Drama League of America in advance of the opening of plays new to Boston; the running of a "theatre calendar," which is only original in so far as the advance suggestion given as to the character of the play is not in any way influenced by commercial considerations or relations between the theatre and the business office of the newspaper; and what criticism follows the productions of plays is also intended to comply with this same policy. "You would better serve your clientele, the theatre in America and the profession by, in turn, advocating the adoption of this policy throughout the country; rather than the point of view indicated in this editorial," says Mr. Brown, "as it will the sooner result in bringing back to the theatre a public that the theatre and the manager have, either with culpable and inexcusable carelessness or malice a forethought, alienated."

Mr. Brown may not know it, but *THE MIRROR* has always stood for integrity in the matter of theatre publicity.

H. P. Dowst, chairman of the luncheon committee of the Pilgrim Publicity Association, also writes to *THE MIRROR* that the Association has nothing to do with the Drama League. It simply listened at luncheon time—as it listens to others—to Mr. Brown, who spoke before it on "The Indecent Stage." And Mr. Dowst adds: "We should dislike very much to have any one suppose that the Pilgrim Publicity Association has any intention of trying to reform the stage."

The theatre is not in dire need of somebody to reform it, and Mr. Brown might find a more fruitful subject in "The Decent Stage."

As to Drama Leagues, *THE MIRROR* has repeatedly expressed its favorable opinion of their legitimate efforts.

PERSONAL



Hushnell, San Francisco.

CAHILL.—Marie Cahill's engagement in New York will be played at the Broadway Theatre this season, beginning on Oct. 3. Judy Forgot is the striking title of the musical comedy. One always waits for Miss Cahill's yearly engagement with an expectation which is never disappointed. This year it was expected that she would not open her season till late on account of her long tour last Winter and Spring through the South and West in *The Boys and Betty*, but it seems she is anxious to resume the work which she loves and which she undertakes with her whole spirit. A few days ago a Southern woman, a theatregoer of Jacksonville, Fla., in conversation with a *Mirror* reporter, was summing up her impressions of the past season in Jacksonville. One actress she named is a favorite "because she wears such beautiful clothes"; another "because she is a Southerner; but everybody turns out to see Marie Cahill because she is so funny." What greater tribute could be offered a comedienne?

BURRESS.—One who remembers William Burress' work in *The Yankee Girl* last season are not surprised at the hit which must be recorded for him in *Con. & Co.* With the most difficult role perhaps in the farce Mr. Burress corners the honors of the farce. His lightning changes from policeman to butler and from butler to female costume are worthy of any musical comedy specialist in this line, and his burlesques of these characters are ridiculously amusing.

ROWLAND.—Adele Rowland of *He Came from Milwaukee* is enjoying one of the best roles she has had in a long time. Miss Rowland first appeared prominently in the theatrical world in *The Mayor of Tokio* with Richard Carle. With him she continued through *The Spring Chicken* and the *Hurdy Gurdy Girl*. Then with *Fluffy Ruffles* and in *Hayti* she had roles, not at all commensurate with her ability, which she played as few others could do. She gave them a distinction which emanated not from the roles but from herself. In *He Came from Milwaukee* she sings and dances as if she enjoyed the work. Already she has made a place for herself in the memory of Chicago theatregoers for *The Prince of Tonight* and *The Flirting Princess*, both Chicago productions, did more for her than New York productions have done heretofore.

MONTGOMERY.—Now and then it happens that a star is taken ill and must leave a play. At such a time the play usually is forced to close on account of the defection of its leading member, for suitable leading persons are not easily found. In the case of Cohan and Harris' production of James Montgomery's new play, *The Aviator*, when Edward Abeles, the leading man, was taken ill in Boston, Mr. Montgomery, the author himself, jumped into harness and saved the final performances in that city and then continued on tour with the company. As soon as a suitable player is found Mr. Montgomery will relinquish acting in favor of play-writing.

BERNHARDT.—In spite of her sixty-six years Sarah Bernhardt is busier than ever. Monday afternoon, Sept. 19, she made her first appearance in vaudeville at the Coliseum, London, in one-act from Rostand's *L'Aiglon*. The London papers, surprised at her youthful appearance, clear, sweet voice, and still fresh mind, comment that Madame Bernhardt must surely have found the secret of youth. Immediately at the close of her London engagement she will hurry back to Paris to prepare for her next farewell tour of America. Arriving in New York she will go directly to the Studebaker Theatre in Chicago, and will not appear in New York till Dec. 5, when her opening bill at the New Amsterdam will be *L'Aiglon*. At the close of her tour she will return to Paris to undertake a new play. Madame Bernhardt asserts, as she has many times before, that the next visit to America will be her last.

THE MATINEE GIRL



GRACE GOODALL.

SELDOM does one see such a human budget of interesting dramatic youngsters as Get-Rich-Quick Wallingford displayed.

Hale Hamilton, whose youthful energy and fitness for the title-role may soon cause his letters to go above the door in characters of light, has been on the stage eleven years. I happened to see his debut in a New Jersey town. He played the Duke in A Midsummer Night's Dream and aside from his juvenile pulchritude, since in some measure marred by avoirdupois, he did not challenge interest. The greatest interest attaching to him at that time was the pride of his parents, who had journeyed from Kansas to see their boy's first stage performance. His father was auditor of a western railway company. His mother was content simply to be the mother of Hale Hamilton. The young man was at that time in imminent danger of being spoiled. Kansas had never given a great actor to the stage and he had a fancy for making up this deficit from his native State. He was surprised when Lincoln Wagenhals in consideration of his youth and inexperience offered him twenty dollars a week salary.

"I don't see how I'll live on that," he demurred. "Write to Dad," advised Mr. Wagenhals. "Besides, you forget the advantages you will have in travel. Think of the scenery." Another western dramatic infant, Jane Oaker, made her debut that season in the same company, and she and Mr. Hamilton lent interest to the dullness of the road for each other. The next season they were married. Both appeared continuously with Wilton Lackaye for several years in The Pit.

Frances Ring, the leading woman, doesn't in the least mind being called "Blanche Ring's little sister." She is rather proud of it. It was while she was visiting her sister in New York that the idea of Frances Ring going on the stage came to Blanche Ring.

"I don't think I'd like it," complained Little Sister. "There are enough Rings on the stage." "Let the public worry about that. Better try musical comedy. It pays," was the elder sister's practical advice.

Frances Ring went with her sister to a rehearsal, and stood in line while voices were being tried.

"Fortunately I stood at the end," said Miss Ring. "It made it easier for me to run out the door just before my turn came. I've never gone back—to musical comedy."

Back to Boston went the little Ring girl, convinced that the stage was not for her nor she for the stage. But good nature led her into amateur theatricals and amateur theatricals upon the professional stage. She made her debut as leading woman in Secret Service, and played Eileen McLane in Boys of Company B, Hilda McTavish in The Wolf, The College Widow here and in London, and the milliner who knew so many traveling men in The County Chairman, the lead in The Man of the Hour and Sonia Stepniak in Stanley Darke's play, The Man and the Angel.

"She seems the reincarnation of the earlier Annie Russell," said White Whiskers. "There is some vague conversation about starring her some day in refined comedy. It wouldn't be a mere flight of fancy. The daughter of Jimmie Ring, of the old

Boston Museum, couldn't fall any more than she could keep off the stage. By the way, there's another of Jimmy's girls on the stage. Julie Ring is playing in Lulu's Husbands. And his seventeen-year-old son, Cyril, is in Blanche Ring's company."

Of the budget is Grant Mitchell, who plays the dazed hotel clerk better than any role in his career. Another is Grace Goodall, the head waitress, addicted to saying "My Gawd," and when she attained prosperity would not permit her hand to be squeezed because of her many rings, made friends at once with the audience, without ever looking its way. Miss Goodall looks like Grace La Rue and acts as a most intelligent actress. I've never seen her before, but I'll wager a big box of Maillard's we will see her again and often and with welcome.

There was a titter of recollection when a stout flannel tongued boy waddled on the stage and said: "That's why I'm successful." Memory cantered back to the farce It's All Your Fault, written by Edgar Selwyn and produced at the Savoy half a decade ago, in which a still fatter, more flannel mouthed boy played a near star part. The fat boy who might have stepped out of The Pickwick Papers except that this one never goes to sleep, had been a newsboy and by his exceeding wakefulness had attracted the attention of Abraham Erlanger, who made an actor of him. The wakeful, though fat, boy is Russell Pincus.

Bernard Gifford came, brown and optimistic, from Summer hotel keeping with his father at Thousand Island Park. Seven years of trooping have taught him the value of the good bed and the bountiful board, and I'm told he gave both at his hostelry, which once more proves what The Matinee Girl has said, that they who entertain from the stage have the genius of entertaining well in an extension home. When Mr. Gifford isn't extending his hand over the desk, remembering every face he's seen in seven years, he is an active baritone. He was a soloist with Lasky's Imperial Musicians.

One of my friends is at last converted. It happened in this wise. He has held the theory that the closer an art comes to holding the mirror up to nature, the more artistic it is. We had argued a good deal on the momentous question in America, but although he always agreed with me in my dissent, I knew that he was doing it to be polite rather than because he was convinced.

As a particular proof of his view, he used to cite the scene of Charpentier's Louise in which the spectators, seated supposedly on Mont Martre, watch the lights of Paris outline the boulevards and streets as dusk falls. He had been so fond of this beautiful and realistic scene that he went up on Mont Martre late one afternoon to watch the actual lighting of the city.

On one of the little streets just below the church of the Sacre Cœur, he found a bench that commanded a view of the roofs from the Eiffel Tower to the cemetery of Père Lachaise and beyond. Here he sat and waited, while the dusty, purple haze gathered on the horizon and crept in over Paris. Here and there a light or two gleamed clearly, down by the Avenue de l'Opera there was a smudge of light, and away in the east one boulevard lay at such an angle that he could see the double line of lights leading straight away from him. Otherwise there was only a nebulous glow in the dusty film that grew darker instead of brighter as the red finally faded from the horizon.

It was rather a sad experience for him to find that the real Paris isn't so dazzling as he had imagined it. He admitted to me the next day, as we were wandering through the Ide, that art is something more than a pale reflection of life.

Every company has its literary member in these writing days. Maud Hosford had that post in the Dustin Farnum company. Miss Hosford is from Indiana, as renowned for writers as Ohio for Presidents. Her activities have been diverse. She voiced the traveling actress' craving for a solid habitation in some verses entitled "My Little House," which I recall seeing in one of the weekly publications. I saw, too, a pamphlet on the Morgan horses, which is in the stable library of many a horse fancier. In conjunction with Sarah Barnwell Elliott, the Tennessee novelist, she wrote the play, Mohun, in which Lewis Waller appeared for three months.

Theodore Roberts says there are many ways of showing appreciation of a play, but the one beyond civil is keeping your seat after the play and waiting for more. He said: "By that standard my greatest success was when I played in a production of Lucretia Borgia. No, I didn't play the title-role. In the last act a curtain is drawn back, disclosing six coffins, each presumably containing a corpse. Then the leading man murders the star. Everybody in the play is dead. But an audience in Nevada sat on after the curtain went down and I had to go out and tell them that that was all, there wasn't any more play."

Daisy Remington, of Remington and Hines, tells of going to see Madame X with Maggie Cline.

"Everybody who knows Maggie knows that if she wants anything she don't care what it costs—if it don't cost too much," she says. "We went one night to see Madame X and there wasn't a seat left in the box office. We started out and Maggie flirted some with a ticket speculator. She pulled out twenty dollars and got three tickets."

"After the third act everyone was crying, Maggie the hardest of all. 'It ain't about that soak on the stage, though,' said Maggie. 'All she got was comin' to her. What I'm cryin' about is them twenty dollars.'"

THE MATINEE GIRL.

DELLA CLARK.



Brooks, Denver, Colo.

Della Clark, author of a number of plays written for the delectation of melodrama audiences, is also the author of The White Squaw, in which she is playing the leading role. The play had a successful season of more than forty weeks through the West, and received its Eastern premiere at Springfield, Mass., a fortnight ago. Supported by a cast including John E. Kellard, Edwin Mordant and Edna Brothers, The White Squaw is filling its second week in Philadelphia.

THE FATHER OF CONEY ISLAND.

Charles Feltman, known as the father of Coney Island, died on Sept. 19, in Cassel, Germany, where he had gone in search of health. He is survived by Mrs. Feltman, his two sons, Alfred and Charles, who carry on the business at Coney Island, and a daughter who is the widow of Edmund Keyser.

The career of Charles Feltman is another of those romantic narratives that have come to be almost typical of America. From his home in Verden, Hanover, Germany, where he was born on Nov. 8, 1841, he shipped as cabin boy to New York in 1857, just before the panic of that year. His early struggles were of the sort that burn the nonsense from a man; but they did not destroy his foresight. With the earnings from his Brooklyn bakery, in 1874 he established a restaurant and bar at Coney Island, although the beach then had little but sand to attract the public.

To supply amusement, the proprietor set up the first merry-go-round ever seen in America, imported Tyrolean yodlers, built the largest dance hall in the country, induced railroads to run night trains, and practically made the great resort. The business that he developed is a monument to his imagination and his energy.

AN OPERATIC SINGERS' UNION?

Geraldine Farrar informed a St. Louis reporter the other day that the operatic singers are forming a union to combat a proposed lowering of salaries planned by Andreas Dippel, administrative manager of the Metropolitan Company. The big salaries paid in America to singers, amounting to from \$1000 to \$2500 a night, probably will be a thing of the past if the plans of Mr. Dippel come to a realization, according to Miss Farrar. To combat this Miss Farrar said the singers have plans laid to perfect a union which will keep the scale as it has been.

THEY DRAPED THE FIGURES.

Women of Wyoming, Del., the other day actively objected to the appearance of circus bills showing women acrobats in tights. The townswomen who objected to the display, and who are of Quaker stock, bought large quantities of muslin and literally dressed the figures on the billboards. Yet the figures of women acrobats have been illustrated in tights so long that the average person regards them as billboard classics.

IMPROVES WITH EVERY NUMBER.

R. Holcombe, of Elyria, O., writes: "THE MIRROR is to be congratulated on its fine appearance. It improves with every number."

New Opera, Drama, Comedy, Farce and Musical Comedy

Manhattan Opera House—Hans, the Fluteplayer.

Comic opera in three acts. Music by Louis Ganne, book by Maurice Vaucelle and George Mitchell. Produced on Sept. 20, by Oscar Hammerstein.

Hans Georges Chadal
Yoris Frank Pollock
Pippermann George W. Callahan
Van Pott Frank Doane
Petronius St. Clair Bayfield
William Frank Coombs
Tantendorp Paul L. Warren
Lombard B. Milton
Karlbeck L. Derman
Karlbeck F. C. Chapman
Night Watchman E. Hollander
A Sergeant Mr. Schwenecke
Lisbeth Sophie Brandt
Ketchen Olive Ulrich
Frau Pippermann Alice Gentie
Eise Blanche Lipton

The harp that once through Oscar's halls the soul of music shed has been restrung and retuned, and now the renovated lyre is being plucked by a new hand. Crowds are thronging the halls to listen to the re-awakened soul of music, and incidentally to indicate their confidence in Mr. Hammerstein, a confidence that on the whole is not misplaced. Certainly Hans, the Fluteplayer, repays even a journey to that out-of-the-way location, where stands the Manhattan Opera House.

The plot of Hans, the Fluteplayer, is rather more conspicuous than that of the ordinary musical play, although it is not strikingly original. Hans, who is but a reincarnation of the pious piper, torments the uncharitable town of Milkatz by bewitching all the cats into drowning themselves nine times apiece. To free themselves of the increasing curse of rats, the burgomaster orders his daughter to obtain the magic flute from Hans under penalty of seeing her lover Yoris imprisoned. The attempts of local musicians to perform upon the instrument result in further catastrophes. To undo this mischief, the burghers liberate the fluteplayer and hold a fete for the exhibition of dolls. As his reward, Hans claims the prettiest doll which he marries to Yoris. The doll thereupon proves to be the burgomaster's daughter.

Musically gay and melodious, the play does not hit any spectacular bull's eye. Louis Ganne's favorite devices, staccato and syncopation, he utilizes neatly in the crisp style of French compositions; but the cumulative effects in the finales rise in airy minarets rather than in substantial pyramids. The whole score is graceful, but decidedly not grandiose. Its interesting parts come chiefly in the second half of the play. Aside from a march and a duet in the first act, the music before the flute lesson in act two is not very distinctive. Indeed, much of the opera is reminiscent of older favorites, either through similarity of phrasing or likeness of situation, or both combined. M. Ganne, however, did not deliberately lift any melodies.

Georges Chadal, who sings the title-role, comes from France, and comes but recently, as his accent plainly testifies. His voice is the best of the cast, vibrating with fire and fervor. These are not, however, the qualities best suited to his role; the old piper was gentler, more sympathetic, less worldly. M. Chadal, pleasing as his work must be to every listener in "I Come from a Far Land" and "My Flute," sings with youthful ardor rather than with aged idealism.

Although she had to utilize every ounce of her vocal power, Sophie Brandt was delightful. Her voice is smooth, yet lively, and she skillfully makes up by enunciation whatever she may want in volume. Beyond a natural tendency to force an occasional note in the upper register, she used her resources discriminately, as in "Lisbeth, Listen to My Pleading," and charmingly, as in her duet in the last act. Besides musical intelligence, Miss Brandt has personal attractiveness to help her.

Frank Pollock, the tenor, has in his voice more of the romantic quality which Georges Chadal lacks, and his tones are sweet though not too voluminous. Frank Coombs and Olive Ulrich were well received—and deservedly so—in both their duets. Their little dance in the third act was a valuable addition. Besides a pleasant voice, Mr. Coombs appears to have some ability as a comedian, although he had little opportunity to show it. To Frank Doane was intrusted most of the comedy.

The chorus was fully as interesting as the soloists, for it seemed quickly responsive to the baton of the musical director, Josiah Zuro. The chorus was no ponderous mass; it was precise in attacks, snappy in tempo, and light in tonal coloring. The clog dance and the doll's ballet were charming, partly through intrinsic merit, and partly because there is little other dancing in the opera.

The scenery, the costumes, and the staging are all very pretty, although no wonderful devices are resorted to. The most striking scene is the acclamation of Hans at the close. In fact, this is a return to the safe and sane variety of comic opera which is represented by de Koven and Smith in earlier years. Those who prefer the garish effects of This, That, and the Other Kind of Girl, recently monopolizing the stage, will be disappointed in Hans, the Fluteplayer; admirers of more moderate attractions will find it to their taste.

Hudson—The Deserters.

A drama in one incident and four acts by Robert Peyton Carter and Anna Alice Chapin. Produced on Sept. 20 by Henry B. Harris.

James Craig Orme Caldara
Captain John Harrison John Charles

Blanche Marston Lotta Linthicum
George Marston Howard Hall
Colonel Parsons Frederick Truesdell
Surgeon Major Long James J. Ryan
Gleason Roy La Rue
Captain Ward Max Eberg
Captain Collins William Wray
Madge Summers Helen Ware
Reddy Edward C. Howard
Dan Kelly Lawrence Sheehan
Sailor Del De Louis
Gretel James P. Corr
Molly Louise Sydmet
Toots Eleanor Stuart
Mike Durkin Fred Hardy
Louis George Phillips
Mandie Max Eberg
Tillie Mary Miltman
Black Pete Florence Gill
Officer Mulligan Roy La Rue
Sergeant J. T. McDonald
Mrs. Billings William Wray
Corporal Thawte Eleanor Sheldon
Fred Hardy

After the deluge of comedies and farces which has descended upon New York this Autumn The Deserters is a relief. Although it is a detective story pure and simple, with scarcely a humorous line outside the second act, no one could possibly yearn for more humor, as the dramatic thrills amply compensate.

The inciting incident is the murder of Captain Harrison in the home of George Marston, a first lieutenant in the army post. James Craig, a second lieutenant, having quarreled with Harrison and knocked him down, fled, believing himself the murderer. Harrison, however, recovered enough to continue his amorous attentions to Mrs. Marston, and to be shot by the outraged husband. Superficially, it looked like a clear case against the vanished Craig. Madge Summers, a detective sent to find him, accomplished her task in a San Francisco saloon, where she had been singing. Simultaneously she fell in love with him and determined to find out why Mrs. Marston deliberately lied during the investigation, and why Lieutenant Marston denied Craig's identity in the saloon.

The plot, developed in the simplest, most straightforward fashion, indulges in no intricate involutions that amaze or confound the listener. For example the climactic third act, during which the detective surrenders her man to justice, consists of but one scene. The strength of the play lies always in the relations of the people to each other, never in any fligree work skillfully superimposed by the authors. This internal and eternal power that the lapse of years or the alteration of lines is powerless to affect constitutes the chief merit of the drama. Unfortunately, however, the fine situations composing the play do not always articulate easily; that is, the listener cannot fill in details between acts. This is particularly the position of act two, the scene in the saloon; it is possible, but difficult, to imagine why the detective attached herself to the place, and how she got James Craig to call at the hotel afterwards without suspicion. The only episodic interruption of the plot is the earlier part of that second act, which justifies itself by its local color.

A discussion of the acting resolves itself into a discussion of Helen Ware and Orme Caldara, and a mention of Howard Hall and Eleanor Stuart. The work of Helen Ware leaves the impression that she is a conscious artist; the effects she gets are intentional; she acts carefully, wisely, painstakingly, and successfully. She has courage, too, for she sings more than once; the best part of it is that she sings admirably. Her speaking voice, purposely keyed low like Cordelia's, carries conviction until the third act; then, her limitation appears. Her voice is not strong enough for the scene; it breaks instead of booming like a sonorous bell. A superabundance of sobs also mars this scene.

Orme Caldara, while not startling, was something much better—convincing. He actually seemed to be a tipsy lieutenant, a lover, a betrayed man, and a persecuted victim; a spectator was never haunted by the idea that he was merely acting. Howard Hall sustained a difficult minor role with some individuality, and Eleanor Stuart drew a showy picture of a pitiful derelict with great comprehension. Her attitude during the singing was a gem in posing.

While The Deserters will not exactly draw iron tears down Pluto's cheeks, it is a good plain melodrama that has plenty of effective situations. It deserves well.

Garrick—Anti-Matrimony.

Comedy in four acts by Percy MacKaye. Produced on Sept. 22, by Maurice Campbell.

Rev. Elliott Grey Walter Greene
Mildred Henrietta Crossman
Morris Gordon Johnstone
Mrs. Grey Marian Holcombe
Isabelle Grace Carlyle

Anti-Matrimony is not likely to shatter the reputation of Ibsen. Perhaps Percy MacKaye had no such malevolent design in writing his satirical burlesque, but he does some rather brutal things to the literary memory of the great Norwegian. The whole machinery of the play, even to the short cast and the one setting, obviously mimics the dramatist he satirizes.

Morris Grey, offspring of a long line of Puritan ancestors, returned with his lawfully wedded wife Isabelle to his family home after a European trip. Saturated with the doctrines of annotated philosophic

masters, they pretended to be living as lovers outside the pails of matrimony. Mildred, who was Isabelle's sister and Elliott's wife, undertook to convert them to a realization of the necessity of conventions by going into excessive transports of emancipated emotions. Feigning a sudden passion for Morris, she fooled him to the top of his bent. Believing her the incarnation of his latest heroine, he soulfully waltzed with her to the strains of The Merry Widow in the presence of his jealous wife and the supposedly jealous minister. When Elliott apparently shot himself, Mildred dragged Morris forth to the millrace ostensibly to die with her. Really, she piloted Morris and Isabelle into the swamps and left them to sneak back to the house. Morris feebly attempted to turn the joke, but had to admit that anti-matrimony looked foolish in New England.

Obviously, the author has recombined and exaggerated incidents and motifs from The Doll's House, Hedda Gabler, Rosmersholm, and The Master Builder with genuine skill and intelligent humor. He has not been so deft, however, as to conceal the seams; the finished work stands as a parody, not as an original play. It interests not on its own account, but on Ibsen's account; it belongs to secondary literature. Naturally, this is the most dangerous reef in the course of satirical mariners. On it the keel of Anti-Matrimony grates alarmingly. Although the burlesque of the third act is easier to comprehend, the satire of the first act is far cleverer. Had Percy MacKaye maintained the nipping wit that opens the play, he would have achieved a notable bit of writing. Even the aesthetic waltz touches one spontaneously; but the garish effects of later devices do not always ring true. If Mr. MacKaye felt that satire is too thin a beverage for such a prolonged draft, and if he judiciously sought to thicken it with burlesque, he labored on a correct principle, but with results not entirely felicitous.

Such a play as this requires an able cast, especially because there are practically only four roles. It is the most difficult thing in the world for four persons to keep the ball rolling for a whole evening; they must be keen, versatile, sympathetic, and magnetic. Henrietta Crossman came the nearest to this ideal; she is an accomplished comedienne. Yet notwithstanding her gaiety and vivacity, Mildred's character was not outlined firmly and definitely. Walter Greene, although far from a conventional minister, presented a credible Elliott Grey. Gordon Johnstone and Grace Carlyle both eluded their opportunities with an ingenuity that was positively startling; for anyone with discriminating humor, their roles from beginning to end offered success with *carte blanche*. They struck too high a pitch that seemed as if it ought to be funny—but wasn't. Marian Holcombe had a very sketchy role that should have been elaborated. She does admirably with what little the playwright gave her to work on.

Unless Ibsen is more familiar to *hoi polloi* than one suspects, a comic version of neuroathenic tragedies can have little meaning for those outside the cult. That is why secondary literature fails; it is not universal in its appeal. In any event, the present cast of Anti-Matrimony is not one to work wonders with the satire.

Comedy—The Little Damsel.

Comedy in three acts by Monckton Hoffe. Produced on Sept. 24, by the Shuberts.

Recklaw Poole Cyril Keightley
Hon. Fitzroy Lock George Graham
Captain Neil Partington Frank Lacy
Walter Angel Henry Wenman
Papa Bartholdy Henry Vogel
Franz Pepo Harry Fraser
Abraham Raphael Newman
Gifford Harry Child
Sybil Craven Mary Corse
Julia Alardy May Buckley

The Little Damsel belongs to the secure middle-class, which is neither good enough nor bad enough to furnish a target for critics who did or did not enjoy their dinner before attending the play. The romance is likely to achieve a tolerable run in New York, but it is unlikely to set the harbor aflame.

Captain Neil Partington ingeniously devised the scheme of marrying his fiancée and protégée, Julie Alardy, to Recklaw Poole, a soldier of fortune, who had come of a good family, in order to leave himself free to marry Sybil Craven, a former divinity of Poole's. The prospect of fifteen thousand pounds worked wonders. Recklaw willingly accepted it from Partington as a fair compensation for taking the little damsel off the Captain's hands, and Julie decided that she had never cared much for Partington, anyway. After the marriage, when Partington called on Mrs. Poole for his letters, the little damsel insisted on meeting the woman who had superseded her in Partington's affections. At this meeting Recklaw, coming face to face with Sybil and realizing the Captain's scheme, explained the whole contemptible bargain to the women. Of course, Julie left her husband with fierce hatred, which was allayed only by the discovery that Recklaw subsequently spent all his money in insuring his life in Julie's favor, with the obvious intention of committing suicide. Because of a disinclination to responsibility for his death, Julie permitted a reconciliation.

The plot is unsatisfactory both in its complication and in its explication. The little damsel is an impossible creature, a paragon of purity nurtured in a Bohemian atmosphere and kept by a roué. Her only

desire is to get married by hook or by crook to a man with money; it doesn't matter particularly to this unsullied lady whether Mrs. Poole or Mrs. Partington is chiseled on her tombstone. Since she married Recklaw on such terms, how can she object when she discovers that he married her to get the money offered. Fifteen thousand pounds is a good price, as she says, but she bid for it as much as her husband did.

Why did Recklaw Poole blurt out the whole affair upon learning how he had been duped? An ordinary man who has descended to such infamy, would swallow his wrath rather than expose his own despicable self unnecessarily. Recklaw rushes from such extremes of depravity to such pinnacles of nobility that the mind has difficulty in following him.

What became of Sybil Craven? What had she ever done to deserve such a tragic exit? The only person left for her was the Hon. Fitzroy Lock, and Fitz wasn't the marrying kind. Why did she divulge her earlier engagement to Recklaw? An ordinary woman, again, would let such a piece of news sleep in her own heart, especially if she really liked the man. It all goes to show that you can't tell what a woman will take it into her head to do on the stage.

The opening scene of *The Little Damozel* is worthless so far as exposition is concerned; the actors speak so rapidly that their words make no impression on listeners. George Graham sticks to this rapid fire delivery throughout, wasting a good deal of ammunition. Whenever he is comprehensible, his epigrams hit neatly. Frank Lacy is animated by intelligible intentions; his role, unfortunately, turns out to milk and water in the second act, so he is not impressive. Henry Wenman and the other residents at the Cafe Angeliue do satisfactorily what little they have to do; they all look their parts. Harry Fraser gave indication of talent equal to more exacting demands. Mary Corse manages to color her one scene so she seems a typical—but not an individual—English woman.

In the longer roles, May Buckley plays with assurance and vim. Her best work is in the second act. It takes the first act to get accustomed to her voice, and through the last act one knows that the little damozel is only going to wait for her husband to open the door before she calls him back. The certainty rather deadens appreciation. Miss Buckley's assumption of naivete is hardly so pleasing as her own natural self, and no more suitable to the role.

The most surprising thing about Cyril Keightley is his accent, which is more American than English. We like him for it, although he won't consider it a compliment. At any rate, he makes Recklaw Poole almost a credible person; he is easy, lucid and dominant. Like all the rest of the cast, he deserves a better play.

Casino—He Came from Milwaukee.

Musical Comedy in two acts, book by Mark Swan and Edgar Smith, lyrics by Edward Madden, and music by Ben M. Jerome, Melville Ellis and Louis A. Hirsch. Produced Sept. 21. (The Shuberts, managers.)

Herman Von Schellenevein Sam Bernard
Napoleon Ravachal Louis Harrison
Egbert Keskiesko George Anderson
Bruce Chetwynde Martin Brown
Brokaski Henry Norman
Lestichy Charles Burrows
Lieutenant Paul Musaeus
Sentry Henry Holt
Sergeant Dolph Ryan
Porter Frank Lawrence
Footman Bert Lawrence
Constance Harvey Winona Winter
Terriffa Amelia Summerville
Betty Winthrop Adele Rowland
Mrs. Matthew Harvey Alice Gordon
Luka Nella Bergen

Sam Bernard's friends in number were on hand the opening night of *He Came from Milwaukee* to greet him in his new musical comedy. Mr. Bernard's style of comedy, distorted English with a German accent and distorted features, is now no novelty. He plays the part of a German brewer from Milwaukee who is travelling for some unexplained reason, with Egbert Keskiesko, Duke of Zurack. In musical comedy one does not ask the whys and wherefores of situations. They are accepted only for their face value, and one revels in the absurdities, the music, the dancing, the color and the beauty revealed.

Mr. Bernard and the duke (George Anderson) exchange characters, the duke posing as Herman Von Schellenevein and the latter assuming ducal splendor. The exchange with its consequent mistakes, misunderstandings and ridiculous situations furnishes Mr. Bernard with material for his peculiar style of humor. The exchange is made necessary by the unwelcome attentions of which the duke is the recipient. An American title-hunting mother, Mrs. Matthew Harvey, tries to effect a marriage between her daughter Constance and the pretending duke. To avoid such a distasteful marriage Constance weds the real duke, thinking him to be Herman Von Schellenevein. Explanations follow and the entanglement is straightened out satisfactorily to all concerned.

Dainty little Adele Rowland, who used to be such a big feature of Richard Carle's musical comedies, looking prettier than ever, sang and danced with her accustomed grace and vivacity. With her opposite, Martin Brown, who in recent years has risen to a prominent place in Broadway musical comedy favor, she sang the real song hit of the production "When We Are Married to You and Me." Winona Winter and George Anderson, the other pair of juveniles, had an equally pleasing song entitled "Love Is Like a Red, Red Rose." The quartet, in good looks, youth, dancing and singing ability, and good nature, would be hard to match.

Nella Bergen's reception by the audience would prove that her absence the past two years has been noticeable. Miss Bergen, always of excellent voice and much energy, had a renewed supply of both. Her striking Bohemian costume brought out her beauty. Alice Gordon and Amelia Summerville had little to do, but the requirements of their parts demanded more legitimate acting. Charles Burrows' one little song and dance, "Tie a Red Ribbon on Me," was very pleasing. Though Louis Harrison was in the cast he was not a prominent figure. The staging was beautiful and the color effects, probably due to the master hand of Melville Ellis, were fully up to the Casino standard.

Naimova—Con and Co.

Comedy in three acts, adapted from the French of Armont, Nancey and Gavault by Oliver Herford. Produced Sept. 20. (Henry W. Savage, manager.)

Herr Director Von Scheffel Ben Hendricks
Senator Pinkney Tom H. Walsh
Cornelius Pinkney, Jr. (Con) Harry Stone
Hobson (the Co.) William Burress
L. Montgomery Hopper James H. Morrison
Lieutenant Hofbaur Gustave Hartshelm
Patrick Finchifter Charles F. McCarthy
Hon. Frederick Balchaster Gilbert Douglas
Concierge S. T. Leaming
Music Hall Manager Walter F. Tuley
Fire Captain James Harding
Sally Von Scheffel Maude Odell
Mrs. Hopper Grace Franklin
Lulu Nelly Roland
Lina Suzette Gordon

The programme describes Con. & Co. as "a cheeky comedy." A spectator would call it a farce. Perhaps the term farce is avoided through fear of the connotation which clings to adaptations from the French. As a rule the translation of a French farce is either stupid or vulgar. Con. & Co., however, which in the original was called *Theodore & Co.*, is an exception. It is light, dainty and without a suggestion of indecency.

Cornelius Pinkney, Jr., nephew of Senator Pinkney, a young man of sporting proclivities, had more nerve than money. "Cheek," gall or whatever you will, in lieu of private fortune, is always a useful quality. It is almost as valuable as ready cash. Con's ability to apply his phenomenal amount of "cheek" with the utmost sang froid served him in good stead. It acquired for him things which he wanted but which he could not afford to buy and above all it brought him money. Among other schemes concocted by Con. and his confederate, Hobson, was the idea of selling seats for a military parade, on the balcony of the house of Herr Von Scheffel, Con was an intimate friend of the latter. Lieutenant Hofbaur, Patrick Finchifter and the Honorable Frederick Balchaster were the purchasers. To them Con. explained that his friends, the Von Scheffels, had become poor, and though forced to resort to such inconveniences to obtain money, they were still proud. Hence the wisdom of not mentioning before them anything of the business transaction. To the Von Scheffels, Hofbaur, Finchifter and Balchaster were introduced as Con's friends.

Balchaster was surprised to meet Madame Von Scheffel, to whom he had previously made love at Baden-Baden. The jealous nature of Herr Von Scheffel justified secrecy as to the former meeting. A picture of Madame Von Scheffel in the possession of Balchaster inadvertently slipped from his pocket and fell into the hands of Von Scheffel. The latter was infuriated and demanded an explanation. Con. appeared on the scene and explained that the picture was that of Lottie Pompon, an actress, who closely resembled Madame Scheffel. Herr Von Scheffel, unconvinced, demanded an introduction to Lottie. Madame Scheffel dressed as the actress and met her husband in Con's apartment. The ruse succeeded, but not until Madame Von Scheffel had appeared at the Wintergarten and made a big hit. Herr Von Scheffel became enamoured of the actress and invited her to dinner. Madame Von Scheffel pretended to have heard of the attachment and accused her husband of unfaithfulness but did not press the matter. Everybody, including Con. and Co. who had made stacks of money from the misunderstandings and bickerings, were happy at the fall of the curtain.

Mr. Herford's version of the farce was thoroughly American. The action might just as well have taken place in New York as in Berlin, except for the fact that distance lends a seeming probability to a farce. The objection which so often can be made in adaptations that some characters are thoroughly nationalized while others have the flavor of the original, cannot be brought against the present piece. Only those were allowed dialects who were not Americans.

Ben Hendricks as Herr Director Von Scheffel was excellent. His English could not be called broken though a German accent, which did not interfere with the formation of his words, gave him a German savor. Senator Pinkney, in the care of Tom H. Walsh, was a product of the West. He was just what the authors intended. To foreign playwrights, it seems, a United States Senator from the West must be as undeveloped in manner as they suppose the West to be in natural resources. Such a senator was Mr. Walsh's. James H. Morrison was colorless in the part of L. Montgomery Hopper. At the most it was a thankless role, but Mr. Morrison seemed afraid to show any definite idea of what it really meant. Gustave Hartshelm developed all the comedy in the role of Lieutenant Hofbaur; Charles F. McCarthy gave a capital performance of Patrick Finchifter and S. T. Leaming, Walter F. Tuley and James Harding in the respective roles of concierge, music-hall manager and fire captain were satisfactory. Harry Stone in the title part did not realize the full possibilities of the role. Mr. Stone raced through

his role with commendable assurance but lacked personality. Gilbert Douglas was the only strikingly unsatisfying member of the cast as the Hon. Frederick Balchaster. His Englishman was not sufficiently pronounced to be convincing. Grace Franklin, Nelly Roland and Suzette Gordon were unusually well cast. The big honors of the evening must be divided between William Burress and Maude Odell. They both worked admirably along natural comedy lines.

At Other Playhouses.

ACADEMY OF MUSIC.—The Academy stock company gave an excellent performance of Thomas Dixon's *The Clansman* last week. The cast: Rev. Ephrim Fox, J. E. Keller; Dick, Victor Browne; Aleck, Lynne Overman; Nelsie, John J. Kennedy; Carpathagger, Jack Bennett; Thompson, Roy Boatwick; Gus, Harry Fenwick; Eve, Helena G. Warde; Austin Stoneman, John B. Cooke; Dr. Richard Cameron, Byron Douglas; Flora, Vinnie Burns; Nellie Graham, Anna Hollinger; Elsie Stoneman, Pricilla Knowles; Helen Lowell, Corrinne Cantwell; Ben Cameron, Edward Lynch; Silas Lynch, John T. Dwyer; Negro Corporal, Mr. Kennedy; William Pitt Shrimp, William Everts; Gen. Nathan B. Forrest, C. Norman Hammond; Orderly, Mr. Bennett; The United States Commissioner, Mr. Hammond. This week, *The Great Ruby* by Cecil Raleigh and Henry Hamilton.

WEST END THEATRE.—Last week Max Figman delighted the audiences at the West End in *Mary Jane's Pa.* An excellent cast presented this clever comedy. The reception which each member of the company received on their first entrance showed that many friends of Mr. Figman and his players had seen the play downtown. Five curtain calls were given at the end of the second act, and the audiences took particular delight in the work of Mr. Figman as Hiram Perkins. Particularly pleasing was Helen Lackaye as Fertia Perkins and Dorothy McKay as Mary Jane Perkins. Others in the cast were Robert Wayne, Raymond Walburn, J. H. Huntley, A. O. Huhn, James Ferguson, Edward Chapman, Charles Merrywell, Edwin Chapman, Jr., Dorothy Phillips, Nina Alonaco, Helen Hartley and Mrs. McKay. This week, *Louis Mann in The Cheater*.

REPUBLIC.—David Belasco's production of *Is Matrimony a Failure?* the adaptation by Leo Ditrichstein of Blumenthal and Kadelburg's *Die Thur ins Freie*, returned to this theatre last week for an engagement of two weeks. The cast: Skelton Perry, Courtney Foote; Hugh Wheeler, John F. Webber; Frank Bolt, James Bradbury; Albert Rand, Gilmore Scott; James Stark, Stuart Walker; David Meek, F. Newton Ludo; Dr. Hoyt, A. Massonovitch; Herman Ringler, Robert Rogers; Fanny Perry, Louise Woods; Kate Wheeler, Louise Mackintosh; Madge Bolt, Blanche Yurka; Alice Rand, Madge West; Annie Stark, Lou Ripley; Lucy Meek, Greta Vandell; Mrs. Hoyt, Julia Reinhardt; Julia Wilson, Josephine Bernhard; Sadie Ringler, Josie Morris Sullivan; Paul Barton, Arthur Maitland; Lulu Wheeler, Clara Armstrong. Rebecca of Sunnybrook Farm will follow.

CITY THEATRE.—The Third Degree had a successful week's engagement at the City last week. This week, *The Old Homestead*.

PLAZA.—The Blue Mouse, the first offering of the Plaza Music Hall Stock company, was succeeded this week by *Salomy Jane*.

GRAND OPERA HOUSE.—J. E. Dodson in *The House Next Door* was here last week. This week, *The Three Twins*.

IRVING PLACE.—The Smugglers will be the opening attraction of the Irving Place German Theatre, beginning Sept. 29. *Boccaccio*, the comic opera, will follow.

AMELIA BINGHAM ON THE HOME.

Amelia Bingham spoke by invitation at the Pure Food Show in New York, last week, on "Women of the Home and of the Stage." She said the subject sounded as though stage women had no homes or didn't care about them. Yet they loved their homes all the more because they were forced to be away from them so much.

"It is the duty of every mother to teach her daughter to cook and to sew," she continued. "I deplore greatly the growing antipathy of young girls for the lovely and gracious art of homemaking. How sad it is to see them rushing headlong into shops and factories when they would be so much happier in some branch of domestic service."

The members of the Professional Woman's League cheered their president enthusiastically, and so did the other women present.

UNCLE JOE UNWILLING.

Some enterprising vaudeville manager, whose name is not given, wired "Uncle Joe" Cannon from Toledo, O., last week, offering him \$3000 a week for a political monologue to be delivered on the stage. The redoubtable ex-Speaker of the House ignored this opportunity to get even with "Insurgents" from a new platform, and snily remarked "Oh, —!" with characteristic uncton.

THE SAM S. SHUBERT THEATRE.

The Sam S. Shubert Theatre in Brooklyn will open on Oct. 17 with *Eddie Foy in Up and Down Broadway*. It stands at the junction of Broadway, Munroe, and Howard streets. The attractions here will be of the same nature as those at the Majestic, the other Shubert playhouse in Brooklyn.

THE BLAND MR. SHUBERT

BEFORE THE SHRINE OF THE THEATRICAL MYSTERIES
WHERE SENSE CONTINUOUSLY BURNS.

The Manager and His Official Machinery—Value of Competition in Business—Scarcity of Acceptable Actors—The Theatre a Modern Necessity—Revivals—Histrionic Individuality—The Bias: Public—Origin of the Firm—The Joy of Success



Photo Matrone, N. Y.

LEE SHUBERT.

Lee Shubert personally belongs in a different class from a great many managers on Broadway because of his undemonstrative gravity. It is not to be supposed that the producer of forty or fifty plays a year is any less interested in his work than other men are interested in similar work, but his interest does not bubble over into superfluous vivacity. He speaks mildly, even gently, and he conducts himself precisely, almost primly. Mr. Shubert omits the fireworks entirely, so far as he is concerned.

Despite this moderation of manners, Mr. Shubert is not accessible to every passer-by. Although he gives more or less the impression that he wouldn't and couldn't deny any request, his office force knows its business. These secretaries and clerks and door-boys form a cordon that effectually shields the commander from intruders; the autocracy of modern business cohorts might well make the Czar of all the Russias gaze in silent envy. Through the three or four ante-rooms they dash madly back and forth, conferring distinction where they confer recognition on those that only stand and wait. Perhaps they have learned to dread the obtrusive incumbent of the outer rooms, for it takes little more than a detaining word to make them vanish in haste through a private door. To judge from the number of glass doors bearing the prohibitive inscription that halts the stranger without the pass-word, the double-cross, or whatever it takes to get in, the Shubert transactions are conducted in a bush of rarefied privacy. Although the business goes forward in a glass house, or, at least, behind glass partitions, the curtains do not have to be lowered, because the glass is adequately opaqued.

When a person comes with the proper credentials he is suavely welcomed by the keeper of the outer gate and passed on by a local bucket brigade until he is set down before the big fire in a sort of library with the books reduced to the minimum. The room is so well filled that it looks small, though not constricted; the furniture is dark of hue and upholstered with leather, but neither ponderous nor cumbersome. On the walls, pictures of actors and actresses—of course. In one corner, a screen—an opportunity for Lady Teazle. In the opposite corner, a cheval-glass. Sagacious mirror whatever its reflections, it never repeats for the benefit of others.

Here amid his commercial Lares and Penates sits Lee Shubert, bland of aspect until his words lighten his expression into reserved affability. "It is a good theatrical season," said Mr. Shubert, in the face of the openings—and closings—already on the list. "The competition is keen, and competition is the life of trade, beyond a doubt. This is an incontrovertible business axiom, even although competition is at once the bane and the blessing in commerce. There is hardly a great captain of modern industry of any kind who has not attempted to strangle competition; most ambitious men have a mania for controlling competition directed against themselves. Fortunately the more lucrative a business is, the more difficult it becomes to put the kibosh on competition for any length of time."

"Business is good, although numerous plays have

failed in New York, or have discreetly withdrawn. They are in most cases failing for want of a good cast. You don't realize how hard it is to get good actors; plenty of rehearsals are being held up for want of people. Of course, the ranks of the profession are full—are more than full; there are more starving actors now than there ever were before, but they starve simply because they don't fit requirements."

Mr. Shubert has stated the metropolitan condition precisely, and has offered a plausible explanation. With the multiplication of playhouses, opportunities for actors must have necessarily increased. Yet, day after day, one hears the same despondent cry from those caught in side currents that lead nowhere, no doubt an echo from Athens and Nineveh: "Only to get away from it," they sigh, and most of them really mean it.

"We have never had too many theatres nor too many good plays," said Mr. Shubert. "Good plays do not fail." He might have added that some poor ones do not fail. "There are enough theatregoers to support all the good plays we can produce. The theatre was at first a luxury, then it became a habit, and now it is a necessity. It is like a bath in the morning; people can't get along without it." The psychology of attendance at the theatre is much like that of any other custom. Wasn't it Alexander Pope who turned out a succinct couplet about abhorring, tolerating, and embracing? Whether American drama is to run on like Roman drama into a period where it is mostly for the bookshelves rather than for the stage, perhaps even Mr. Shubert would hesitate to predict. At least, he would not be likely to admit the probability.

"You may judge of the necessity of the theatre from the record of the Hippodrome since it opened two weeks ago. It has entertained seven thousand people twice a day straight through even the hot weather. You can't explain such attendance simply on the count that the Hippodrome has a unique reputation and is one of the sights of New York, for other unique places, like the Eden Musée, don't attract such numbers. Here is a problem in exalted mathematics for higher statisticians. At the rate quoted, how long would the Hippodrome have to run to give every inhabitant of the United States a chance to attend one performance?"

"The manager's problem resolves itself into finding out what the public wants—not a part of the public, but the whole public. A play to be financially possible must please the greater proportion—the masses. In my opinion the public wants something new. We are living at such a pace that we have no patience for old, familiar things; we throw the threadbare aside in a hurry. The very revivals are examples of this; the plays revived are so old that they are new. The Mikado, for instance, turned away last season more than entered. It has not been sung in New York by a first-class company for twenty years."

Mr. Shubert is doubtless correct in his diagnosis of the case; the American public does rush noisily from booth to booth in Vanity Fair, clamoring for something novel. Yet plays like The Mikado and Diplomacy have tradition as well as novelty behind them; and for some revivals tradition is the more effective force in floating them, for the lapse of a decade or two will do much toward putting a play out of harmony with the demands of playgoers. Many people, moreover, content themselves by donning ready-made opinions, no matter how they fit or how they don't fit; for such as shirk the task of cutting out ideas for themselves, the established reputations of old plays eliminate the necessity of independent mental tailoring.

"We need competent actors quite as much as we need new plays," continued Mr. Shubert. "The actors themselves need personality, magnetism, individuality—or whatever you choose to call that force that makes you watch a certain actor even when there are other persons on the stage doing things that are of more dramatic importance. That power is half the battle; the actor endowed with it can get away with a part twice as well as one who lacks it." Mr. Shubert doesn't resort often to slang; he balks at even mild distortions of Colonel Roosevelt's English in an apologetic fashion before leaping. "Managers pick actors largely for that one quality. I size up the candidates by looking at them and listening to them. The demand for types is passing; we want normal, sane persons who interest audiences in a normal, sane way."

In other words the bizarre and crude is out of date; the buffoon is lying on the junk heap. This is good news—if true. But horse-play will continue to kick up its heels and justify itself by the epithet elemental until the last curtain is rung down, and types of various breadths will continue to dance jigs until the fading footlights leave them in obscurity. Mr. Shubert rightly contends, however, that stage characters are less blazingly eccentric in externals nowadays than of yore; and even their modes of thought are more reasonable.

"We have often to fall back on unknown actors," said Mr. Shubert. The manager may console himself that at the present rate of setting stars in the firmament, it will soon be impossible to fall back on anything but the famous. "We have few real actors; it takes more than printers' ink and electric light to make a star. We reckon as a star an actor who has a following." Even with such a lenient definition as that, Mr. Shubert's verdict on histrionic scarcity remains lamentably true.

"Another growing difficulty that besets the path of the manager is the fact that the public is getting somewhat blasé. Regular patrons of the theatre demand better plays, better actors, better scenery, better productions. The public taste is improving." Perhaps the day will come when Europeans cannot consistently accuse us of provinciality. No doubt Charles Dickens might consider us somewhat improved as we are.

"I began my career as a manager in assisting my elder brother who founded the firm and who died. With him, love of the theatre was inherent; as a child he used to paint mimic theatres. I took up the work

MAIDEL TURNER.



One of the very welcome features of Welcome to Our City, which closed at the Bijou on Saturday night after a run of only two weeks, was Maidel Turner, the leading woman for Maclyn Arbuckle. Miss Turner is good to look upon, as is evident from the above likeness, and has no little ability. She came to Broadway without reputation, her only well-known previous appearance being made at the Ziegfeld Theatre, Chicago, in a revival of Bronson Howard's Aristocracy last Spring. Miss Turner's first Broadway appearance will not be her last. She has left too vivid an impression of the things for which she is destined.

where he left off." One could not avoid noticing that to Lee Shubert his brother's presence had meant much and that his absence had not removed his influence.

"I love to succeed," continued Mr. Shubert. Is there a soul on earth that doesn't hanker for success of some variety? "The greater the difficulties, the greater the joy in succeeding. I take such pleasure in the work that I ask nothing better than to stay in my office. Work has become such a habit that I need no recreation to make me happy. Although there is so much machinery that I can't watch every detail, I try to keep enough of an eye on my clerks to know which are really working and which are merely marking time. I advance them as fast as they prove worthy." Perhaps that is why the Shubert office men are always moving at top speed. Either they know Mr. Shubert's likes, or else they subscribe to his philosophy of labor. Any one with such a theory should be inexhaustibly happy. No doubt Mr. Shubert is happy, as the world goes, but his happiness wears such a sober garb that it more resembles contentment. After all, that must induce a pleasanter, although a less spectacular, state of mind.

ILLNESS OF A VETERAN ACTOR.

Fred C. Heubner, one of the oldest legitimate actors in the United States, is dangerously ill in Seattle, and his many newspaper and theatrical friends are planning a benefit for him.

For the past fifteen years Mr. Heubner has been appearing on the Pacific Coast in stock and on the road. During the past two years he has been stage manager of the stock company at the Louis Theatre, Seattle. Five weeks ago he failed to show up for the rehearsal on a Tuesday morning. A call boy was sent out to his little cabin on the shore of Green Lake, and there found Mr. Heubner too weak to rise from his bed. After the call boy came back to the theatre and reported to the company, a doctor was immediately sent to Mr. Heubner. The physician reported that Mr. Heubner was a victim to consumption, and it would be possibly three months, it might be five months, before he passed away, but until the last curtain is rung down his friends intend to make his last days free from worry.

About the middle of October the Heubner benefit will be given in Seattle, all the managers of companies and theatres, as well as the performers, joining heartily in the enterprise.

Mr. Heubner appeared with Effie Ellsler, Edwin Booth, J. K. Emmett, J. Coombs, Louis James, Frederick Ward, Marie Wainwright and Booth and Barrett, in the days of that combination, and with Dion Boucicault on his last tour when he presented The Jilt.

The Seattle Press Club, through its secretary Elmer A. Friend, and Lee D. Bruckhart, of the Dramatic Critic, has taken charge of the press for the benefit. Any donations that his friends throughout the country desire to make can be sent to them or to any theatrical manager in Seattle, and due credit will be given.

HAUPTMANN'S NEW PLAY.

Gerhardt Hauptmann is to write a series of dramas dealing with actual life in Berlin, and his first effort in this series, picturing low life in the German capital, is called Rats.

STAGE EVENTS IN LONDON

A VARIETY OF THEATRE SUBJECTS IN THE BRITISH CAPITAL OF INTEREST.

The Man from Mexico—The Sins of London—A Woman's Way—May Robson and the Rejuvenation—Mabelle Gilman—Hall Caine Again on the War Path—S. Coleridge-Taylor.



LILY BRAYTON.

(Special Correspondence of THE MIRROR.)

LONDON, Sept. 17.—With assistance from America, Stanley Cooke seems in a fair way to pacify the evil spirit which has been presiding over the destinies of the Strand Theatre. The Man from Mexico has pleased its audience and Ola Humphrey did her full share towards starting the farce up the right road. Even if The Man from Mexico only makes a start toward lifting the gloom which seemed in danger of setting permanently on the Strand, Mr. Cooke should find much gratitude in his heart for the chance that sent the play and Miss Humphreys drifting towards his net.

Lily Brayton has been enjoying the luxury of a few days off—not off the boards, for she has been on deck, but off the stage. Although after that Australian trip in which Oscar Asche and his wife acquired fame and fortune, they might well have rested on their oars, it is not to be supposed that a lazy void existed for them between the coasts of Australia and England. Miss Brayton doubtless found plenty to do even within the circumference of the deck rails, without depriving herself of the real joy of the seafarer—looling on the after deck watching the green and white wake.

The shudderful drama is back at its post once again. The Sins of London are receiving a most complete expose and castigation at the Lyceum, where the hero consumes fourteen scenes in escaping from every known calamity that the ingenuity of the playwright and the villain can invent. Before the bedeviled hero is allowed to lead his bride to what certain Londoners call the matrimonial haltar, the villain has pursued him and her in and out of dark alleys, under the Thames, and to a desert island, all the while breathing curses and brandishing pistols and otherwise scaring the ladies in the audience into sympathetic fits. Everyone of the spectators enjoys it as much as does Walter Melville, the author and producer, because there isn't the slightest possibility of the resourceful villain's final escape from the noose of fate, despite his ravishing black hair and white teeth. It is refreshing to discover that Providence is on the side of us poor, good people.

A Woman's Way unmistakably pleased its London first-nighters at the Comedy on Sept. 14, although it is atmospherically rather different from the play that Thompson Buchanan wrote for American audiences. The journalistic methods of the reporters alone smack of the western shore of the Atlantic. Otherwise, the lines and situations are insular enough in wit and purport to shake Englishmen with mirth. Alexander Carlisle, Marguerite Leslie, Edmund Maurice are lucky participants in this happy affair. Charles Quartermaine, although he worked so hard that it seems a pity to say it, was somewhat less distinguished for taste in his performance. The comedy is broad enough without excessive superfluities by the actor.

Encouraged by this success possibly, L. S. Sire announces that he is going to give the British public a chance to get better acquainted with Aunt Mary who was recently rejuvenated by May Robson at Terry's Theatre. Although the English have the

greatest regard for Miss Robson, they distinctly were not warm admirers of Aunt Mary. Perhaps, an extended acquaintance may make us more keenly alive to her estimable traits, but it is a forlorn hope.

More is expected of Mabelle Gilman who will return to the stage as Katherine, the Shakespearean shrew. Mrs. Corey was formerly well-known for her attractiveness and a well-developed voice, and it is not probable that they have been impaired by her retirement.

The path of art is beset with obstacles, some of them very palpable. The Six Brothers' Luck, music hall performers on their way to the Rotherhite Hippodrome recently, were set upon in Rotherhite New Road by a pack of foot-pads, who reduced the brothers to a pitiable condition. Flying bricks and stones left their marks on the victims before aid came and the assailants dissolved into dark by-ways. The injured were taken to Guy's Hospital for treatment.

Hall Caine has also been out alaying. The undiscerning critics are his quarry. As they failed with splendid unanimity to do justice, as Mr. Caine sees it, to Miss Tittle-Brune who played the leading woman's role in The Eternal Question, the playwright has proceeded to make amends by a glowing commendation of her numerous and varied charms. Mr. Caine has acted wisely, for in the event of his continued silence the public would probably never have known Miss Tittle-Brune's real histrionic ability. Even Herbert Sleath and H. B. Irving, her protagonists in The Woman in the Case and Dr. Jekyll and Mr. Hyde, had never mentioned it.

Rip van Winkle has been wrapped up in two musical scores of two juvenile operettas. Sidney Harrowing and T. Maskell Hardy wrote and composed one version, and Charles Willmore Emllyn and Herbert Blatch are responsible for the other. Students of the London County Council Schools will perform them during this Winter season.

Amateurs are also taking another fall out of The Rivals at Litchfield on Sept. 16 and 18, during the Johnson celebration. It is surprising what Sheridan can stand up under; he has rendered to all English-speaking amateurs an unending service. No doubt, the great Cham of literature would be terribly uneasy if he had to sit through the present performances in his honor; they might make him even more anxious to set out on foot with Garrick for London to save Irene from such a fate.

S. Coleridge-Taylor, the negro composer who is best known probably for his musical setting of Hwatha's Wedding Feast, has finished the music for Sir Herbert Tree's fairy play at His Majesty's during the holidays. He is also to write a violin fantasia on American melodies for the annual festival at Litchfield, Conn., U. S. A.

Besides this fantasia, we are sending to America Marie Tempest for Charles Frohman's production of A Thief in the Night. Mr. Frohman contemplates bringing Love Among the Lions with A. E. Matthews over to London for the Coronation month.

JASPER.

THE NIGGER IN BOOK FORM.

THE NIGGER, an American play in three acts, by Edward Sheldon. The Macmillan Company, 66 Fifth Avenue. 1910. \$1.25.

Any one who saw The Nigger presented at the New Theatre last Winter, can scarcely read the play without experiencing again the stirring impression of that presentation. Aside from that revival of a vivid memory, a reading of the play has its own charm. In the first place, the lines read well; the words flow smoothly, limpidly. Despite this continuity of style, the different speeches characterize different speakers; the author achieved an astonishing amount of variety in unity. The unifying quality of Mr. Sheldon's literary style may be denoted as elegance, for dignity marks the scenes even at the points of accelerated action. The passion and the humor are equally informed by unerring taste and grace.

This tone admirably suits the gravity of the problem discussed in the play, the greatest problem the South will ever have to face, and equally a problem whose solution affects the destiny of the entire nation. With remarkable fidelity and impartiality, Edward Sheldon has presented the race question, and has offered his answer. He rightly believes that the wrongs of three centuries cannot be atoned for in fifty years, but he firmly adheres to education of the black race as the only possible way out of the difficulty. This education includes giving the negro a sense of moral and political responsibility, and a definite purpose in life, as well as a knowledge of books and a training by which he can earn money. No one could ever have lived in the South without being impressed with the sanity and the clarity of the author's point of view. If education will not dissolve the difficulties nothing ever will. Meanwhile the workers can only find their compensation in the possibilities that the future may contain.

The plot by which this exposition is set forth needs no repetition here. It is not a probable complication in its details, although Mr. Sheldon has worked hard to make it appear so. At best, it is not impossible. Of course it leads to a climax of nobility through a series of remarkably dramatic situations that are entirely plausible after the premises are admitted. The Nigger is a piece of dramatic composition that burns with its own clear light; it is an important, though not an epoch-making contribution to literature. It crystallizes the testimony of the best thinkers on one of the most painful of national problems.

SOLD TO SLEATH.

Robert Hilliard has sold to Herbert Sleath, the English acting rights of A Fool There Was. When it is done in London this Fall Ellis Jeffreys will play the Vampire woman and Violet Van Brough the wife.

G. P. HUNTLEY.



G. P. Huntley, like his co-star, Hattie Williams, in Decorating Clementine, is saying good-bye to musical comedy. Mr. Huntley came to this country for a long stay in Kitty Grey, though this was not his first visit to the States.

RESULT OF THE ILLINOIS CHILD LAW.

Margaret Anglin, who was to have appeared for the first time in Illinois in The Awakening of Helena Ritchie at Rockford, on Friday night last, heeded the warning of State Factory Inspector Edgar T. Davies regarding Master Raymond Hackett's assuming the part of David Allison and canceled her engagement. Other bookings in Illinois were canceled and a jump made to Louisville. Miss Anglin was in Chicago Friday, conferring with her attorney regarding the notice received from the Illinois Factory Inspection Bureau at Madison, advising against the appearance of the child in the production. As Master Hackett has one of the most important parts the performance could not well be given without him.

THE IMPROVED NEW THEATRE.

The first-night audience on Saturday night will find the New Theatre auditorium remodeled, for during the Summer extensive alterations were made. The boxes have exchanged places with the foyer stalls, the second balcony has been curtained off in a way to eliminate it when necessary, a canopy has been hung from the ceiling, and the color scheme has been darkened and enriched. The alterations were made by Carrere and Hastings, the architects, on lines suggested by Professor Wallace C. Sabine, Harvard expert in acoustics, and the result is great auditory improvement in the impressive interior.

THE BLUE BIRD POSTPONED.

The New Theatre management announced on Monday morning that, owing to an untoward accident, the production of The Blue Bird must be postponed until Saturday evening. The final dress rehearsal was in progress on the stage, and the setting for the first act had been lowered in the pit beneath on last Saturday afternoon, when a two-inch water pipe burst and flooded the pit. The scenery was ruined and must be entirely rebuilt.

MR. METZEROTT'S NARROW ESCAPE.

In a letter dated Interlaken, Switzerland, Frank B. Metzertott, president of the Columbia Theatre Company, reports that he was only saved from making an ascension in the ill-fated Zeppelin flying-machine by the urgent importunities of his sister, who is accompanying him abroad on his vacation.

THE ST. LOUIS PRINCESS.

Birth cards were sent out for the Princess Theatre, of St. Louis, which opened its doors on Sept. 12. Before the initial programme speeches were made by Dan Fishell, president of the Princess Theatre company; James A. Smith, Building Commissioner, and Judge O'Neill Ryan. The whole affair was a felicitous inauguration.

A LONDON QUESTION.

The opening of "picture palaces" on Sundays in London, there being no legal prohibitive provision that covers such amusements, is exciting that city, and the Amalgamated Musicians' Union is taking parliamentary steps to prevent theatres from opening on that day.

NOW IN ENGLISH.

Alma, Where Do You Live? Now Seen in an Adaptation at Weber's Theatre.

Musical farce in three acts. Adapted from the French vaudeville of Paul Hervé by George V. Hobart. Music by Jean Briquet. English version produced Sept. 28. (Joseph Weber, manager.)

Charles A. Bigelow
George W. Leslie
John McCloskey
Edouard Darnand
George Leese Tucker
Frederick Truendell
E. F. Nagle
G. F. Harlow
Iva Barbour
Charlotte Leslay
Ethel Dorey
Daisy James
Kitty Gordon

Although this musical farce had its first production in English at Weber's, Monday evening, Sept. 10, it had already enjoyed a long run in German at Adolf Philipp's Untermythen on Eighty-sixth Street. Willy Fritsch and Louise Barthels at that time had the leading roles. The German version was also played at the Grand Opera House last season.

At the will of Ambrose Cadillac, a wealthy Parisian, his nephew, Pierre La Roche, comes into a fortune of 4,000,000 francs provided he does not make love to any woman not proposed marriage to by a certain date. Otherwise the fortune goes to Theodore Martin and Gaston Duval. It is to the interests of Martin and Duval to cause La Roche to violate the provision. Accordingly they enlist the services of Mlle. Alma, a mistress, to lure Pierre on to the fatal trap. The fascinating Alma sets her trap, but before it is sprung she learns to love Pierre and decides to protect him. Thus the conspirators failed. When the young man has obtained his majority, the date before which he is forbidden to propose, Alma decides to become engaged.

The opening of *Alma, Where Do You Live?* encountered very warm weather, but the audience was determined to find amusement. And, of course, there is no sense in going to the theatre with any other intention. In truth, there is quite a little to amuse the audience in *Alma, Where Do You Live?* Not the wit of the lines; that is crude enough. But the music is entertaining from start to finish. There is not an uninteresting line in the score. It would be difficult to pick the winner among the numbers. Had the producer not done it for one, "Alma, Sweet Alma," is repeated by everybody, with a voice, until the last gasp of the play. "Alma, Sweet Alma," and "Love me, love me," but to mention all the tunes that made pretty eyes at the audience would be to name the whole collection. Many of them are built up on familiar old songs, and it's a pleasure to meet them again.

Charles Bigelow is a comedian. His face is such a triumph of ugliness that it would pay humbly men to take their wives to see him; a glimpse of Theobald would spread calm content in the most harried household in the country. Mr. Bigelow in female attire is the incarnation of absurdity. An amount of dispassionate impartiality in a spectator can save him from smiling at Theobald's assumption of feminine grace. Mr. Bigelow has the added charm of a good voice.

Kitty Gordon and John McCloskey, the other comedians, are not comedians, although the audience extracted more ill-mannered amusement from their last duet than even from Charles Bigelow's gyrations. Vicarious love-making no doubt yields a new sensation to the jaded or the jilted. Miss Gordon has a voice remarkable for its smooth singing qualities, especially since it is not invariably an attractive speaking voice. Mr. McCloskey adds to robustness of tone a precision of enunciation which is lacking among actors. In his class. In singing "Childhood Days," before Alma has found him a thing or two, Pierre showed his ignorance by the bar of white powder across his black coat where Alma's arm had rested.

Charlotte Leslay, who had the opening role, executed it nobly enough to be heard above the commotion in the house. The rest of the cast assisted by additions of new comedy and music. The latter was not objectionable, but a good share of the comedy is open to the usual criticism of Broadway wit.

THEATRICAL GRAFT.

Exposure of the inner workings of William Garvin's system in managing Haylin's Theatre, St. Louis, discloses the fact that in ten years he has acquired \$40,000 in loyalty from the box-office receipts. The total haul is some \$100,000, over half of which has been distributed among Mr. Garvin's collaborators. As the ambitious manager enjoyed the entire confidence of his employer, John Haylin, and was left to his own devices, he has not found it difficult to trim \$10,000 a year from the income of the institution with the connivance of his associates. The case is now before the Grand Jury.

NEW THEATRE AT NEWPORT.

A theatre is being built at Newport, R. I., by a local syndicate to compete with the Newport Opera House. The Opera House is managed by Cahn and Cross, who play the independent attractions. The new theatre will be completed about Christmas. It is said that the syndicate will furnish the attractions for the new playhouse, called the Colonial Theatre. The Opera House is owned by Mrs. Bull, widow of the late William T. Bull, and Patrick H. Horgan, a merchant of Newport.

A DRAMATIC PIRACY.

Molly Elliot Seawell writes to THE MIRROR that the dramatic version of her story, "Papa Bouchard," or, *The Pigeon House*, produced by Lord Yarmouth at the Court Theatre in London, was made against her prohibition, and was in effect a shameless theft. "Some time ago," the letter states, "Lord Yarmouth wrote and asked my permission to make a dramatic version of the story. I promptly refused, for several reasons. One was because I know Lord Yarmouth to be quite incapable of making a play. Another was that I had no intention of having any business or personal relations with Lord Yarmouth, whom I have never seen, but of whom I have heard."

Mrs. Seawell has instructed her London solicitors to enjoin the performance. "Of course," the Yarmouth version is a wretched play, Lord Yarmouth making the part he took the principal part, when, according to the structure of the story, he was merely a secondary character. So, not only have the dramatic rights been stolen from me in England, but a valuable piece of theatrical property has been damaged, certainly temporarily."

"This is not the first play of mine," the writer continues, "that has been 'lifted' in England. My story, 'The Fortunes of Fifi,' was pirated, the version being made by the Rev. (1) Fortes Phillips, and the production was made by Mr. Nightingale. I did not find this out until some time after it occurred. The reverend priests made some vague offers of compensation, but my solicitors were never able to get anything out of him, and according to the present defective dramatic copyright laws I had no redress."

"You will observe that Lord Yarmouth not only stole my work, but stole my name, too."

NEW PLAYS FOR MRS. PIKE.

During Mrs. Pike's engagement of one month at the Grand Opera House, Chicago, beginning Monday evening, Oct. 3, she will add two new plays to her repertoire. For the third week of the engagement J. M. Synge's one-act Irish play, *The Shadow of the Glen*, will be used in conjunction with a new comedy by Harry James Smith. In the comedy, as yet unnamed, Mrs. Pike will appear in a character different from any in which she has ever appeared. Mrs. Pike herself will not be in the Synge play. For the rest of her engagement Mrs. Pike will use her famous characterization of Becky Sharp for the first week, *Pillars of Society* for the second week, and *Hannele*, the first time in English in Chicago, for the fourth and final week.

NEW THEATRE NOTES.

The Merry Wives of Windsor will be the first production of the regular repertoire company at the New Theatre. The production, with Edith Wynne Mathison in the cast, will be made Nov. 7.

Lieber and Company will make their production of Macbeth's new light grand opera on Nov. 14 at the New Theatre. The regular New Theatre company will spend the time during the tenancy of the theatre by Yachet in rehearsals of their repertoire.

A dress rehearsal of *The Blue Bird*, to which the critics of all the morning and evening newspapers of New York have been invited, will be given Friday night at the New Theatre.

THE LITTLE SUNBEAM.

Mrs. Gardner Crane's latest vaudeville sketch, called *The Little Sunbeam*, which was seen at the Fifth Avenue Theatre last week, bids fair to surpass her last year's act. The scene of the play is a Pullman sleeping car, where Trislie Tripp (Mrs. Gardner Crane) meets her husband, Matthew Margraff (Gardner Crane), in rather compromising circumstances. The sketch is unique and contains much clean, wholesome comedy, of the kind with which Mr. and Mrs. Crane have always been identified. Besides Mr. and Mrs. Crane the cast includes William Herbert, L. P. Reinhart, Louis Troien, and George Clement.

ACTS WITH HIS ANKLE BROKEN.

Frank Coombs went through the long part of William in Hans, the Flute Player, at the Manhattan Opera House Monday night with a bone broken in his ankle. The pain was so intense that at times he almost fainted, and whenever it was possible he seated himself on the stage or was helped off by one of his companions. Mr. Coombs slipped on a grating just outside the theatre which he was leaving after a rehearsal Monday afternoon and sustained the injury.

WHITE RATS NOT YET UNIONIZED.

Owing to the objection of the White Rats to become a branch of the Actors' National Protective Union, their application for membership in the American Federation of Labor has not yet been granted. By the constitution of the American Federation of Labor a union in any particular trade or calling must become part of the international union in that trade or calling. The matter will be settled at a pending conference.

SOME ARE BORN GREAT.

The first production this season of the American Dramatic Guild, of which Frank Lea Short is director, will be an adaptation of Alexander Bisson's *Les Plumes du Paon*. The production will have six out-of-town performances before reaching the city. The Guild will be conducted exactly as it was last year.

REFLECTIONS.

Lottie Gilson left Bellevue Hospital Sept. 24, where she had been since Sept. 12 suffering from a nervous breakdown.

On Sept. 24 the Cunard liner *Lufton* brought to port Mr. and Mrs. A. J. Hayman, Frederick C. Whitney, Fanny Ward, and Arthur Hamilton Revelle.

Hadji, Mohammed Jumalul Kiram, Sultan of Sulu, accompanied by his suite, occupied boxes at the Hippodrome Saturday night. This is the first visit paid to an American theatre by the Sultan. The Hippodrome management extended the invitation by wireless to the steamship *St. Louis*.

Oliver C. Edgfield, manager of the George Willig company, and Katharine Kavanaugh were married Sept. 21, in Baltimore, by the Rev. Louis O'Donovan, at the residence of Cardinal Gibbons.

Irene Bulger is slowly recovering from the effects of her recent automobile accident, in which she was badly bruised and had one arm broken.

Daley Dumont, of *The Summer Widowers*, at the Broadway, was married to John Moller, Jr., in Greenwich, Conn., Sept. 22. Mr. and Mrs. Hart Green (Irene Franklin) witnessed the ceremony.

Oscar Hammerstein departed for Europe Sept. 21 on the *Mauretania*.

Maxine Elliott sails from London on the *Mauretania* Oct. 1. She will open her season at her own theatre in the Interior Ser. Later in the season she will have a new play.

W. W. Rutherford, assistant treasurer at Chase's Washington, left that city Sunday for Chicago, where he will be connected with the box-office staff of the new Klav and Erlanger-Frohman playhouse, the Blackstone. Mr. Rutherford has been connected with Chase's for three years. He is succeeded by George Hutchins in the box-office as Treasurer J. C. Coster's assistant.

J. J. McNally is rewriting the book of *The Deacon* and the *Lady for Harry Kelly*.

Charles Frohman has secured the English as well as the American rights to *Decorating Clementine*, from Armand de Calvaret and Robert de Fiers. He has also obtained the option on their next play, *Woman's War*.

Helena Frederick will appear under the management of Homer Lind, in Offenbach's *Tales of Hoffman*, as they have been adapted by Randolph Hartley.

U. S. Minister Jackson has been rechristened U. S. Minister Bedloe by its progenitor, George Ade, because there happens to be an actual U. S. Minister Jackson in Cuba. Mr. Ade takes this step to avoid mistaking the identity of either.

Rumor says that Charles Frohman has chosen Mary Blaney to play the Hen Pheasant in *Chantecler*. She is at present appearing in *Lore Among the Lions* with her husband, A. E. Matthews. She was the little damsel in *London*.

Electricity, a new comedy by William Gillette, was produced by Charles Frohman at Atlantic City on Sept. 22. Marie Doro is the leading woman.

Marcus Mayer's friends are said to be organizing a benefit for him.

Wallace Eddinger will star in *The Aviator*.

Elbert Hubbard is to appear in vaudeville over the Orpheum Circuit, starting at Los Angeles.

Walter Pritchard Eaton is recovering from an operation for appendicitis. He will reside hereafter at Stockbridge, Mass.

THE DEEP PURPLE.

The Deep Purple, the new play by Paul Armstrong and Wilson Mizner, which is Lieber and Company's first new production of the season, opened in Rochester, N. Y., Sept. 20. Richard Bennett, Jameson Lee Finney, W. J. Ferguson, Emmett Corrigan, Milton Pollock, George T. Meech, George M. Fee, Ada Dwyer, Rosamund O'Kane, Catherine Calvert, Isabel Waldron, and Mabel Morrison are in the cast.

PASTORIUS AT GERMANTOWN.

The German-American Volkfest Verein at Washington Park, Philadelphia, was celebrated on Sept. 19 by several thousand. The feature of the festival was the production of a play, *Pastorius* and the *Founding of Germantown*. The part of Pastorius was assumed by Heinrich Hoffmann. Speakers at the festival were Dr. C. J. Hexamer, president of the German-American Alliance, and Representative J. Hampton Moore.

A SYNDICATE THEATRE IN BUTTE.

Frohman, Klav and Erlanger have further strengthened their position in the Northwest by signing a lease for a term of years with Sullivan and Considine for the Orpheum Theatre in Butte, Mont. It is the intention of Frohman, Klav and Erlanger, they declare, to cover the entire Northwestern territory.

MY MAN.

Frederic Thompson produced Forrest Halsey's new play, *My Man*, at the Bijou Theatre last night. The play in four acts is a dramatic version of the same author's magazine story, "The Quality of Mercy." In the cast are Robert Drouet, Anne Sutherland, Campbell Gollan, Anna Wynne, Mary Carter, John Beck, and Addie Frank.

Anna Jordan in *Before the Play*, Savoy. . .

THE SYNDICATE IN VICTORIA.

Marc Klav, on behalf of Frohman, Klav and Erlanger, on Monday signed a lease for the Victoria Theatre in Victoria, B. C. This house is at present controlled by John Cori. The new leases will take possession Jan. 1. Since his departure from New York ten days ago, Mr. Klav has arranged for the building of the Metropolitan Theatre in Seattle, the building of a theatre in Portland, and has leased the Orpheum Theatre in Butte. In the next few days leases will be closed for theatres in all the principal points in the Northwest, it is said.

THE SINS OF THE FATHER.

The Sins of the Father, a new drama by Thomas Dixon, was produced at Norfolk on Sept. 21. It is another discussion of the race question in the style of *The Clansman*. The chief parts are taken by Mrs. Charles C. Craig, John J. Pierson, Arthur J. Pickens, Ethel Wright, Robert Barton, and Lydia Knott. After a brief Southern tour the play will come to New York.

A NEW YIDDISH THEATRE.

The Atlantic Garden, the well-known Bowery variety house, has gone into the legitimate. It was opened on the Yiddish New Year, with Yiddish drama, Oct. 3, by May Simon, a popular East Side actress who has been connected hitherto with the Clinton Street Theatre.

TWO BANKRUPTS.

August C. Dornier, a theatrical manager, has filed a petition in bankruptcy, with liabilities \$3,024 and assets \$2 cash.

Albert W. Cross, another manager, has filed a petition in bankruptcy, with liabilities \$4,206 and no assets.

THE BACKSLIDERS.

Margaret Anglin's new comedy, in which she will appear under the management of the Lieber firm, is by a woman with the nom de plume of George Egerton. The comedy is called *The Backsliders* and will come to production on Christmas Day.

CURRENT AMUSEMENTS.

Week ending Oct. 1.

ACADEMY OF MUSIC—Stock co. in *The Great Ruby*—12 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Seven Days—4th week—371 to 378 times.
BELASCO—*The Lily*—105 times, plus 27 to 34 times.
BIJOU—Commencing Sept. 27—*My Man*.
BROADWAY—*The Summer Widowers*—17th week—115 to 125 times.
BRONX—Vaudeville.
CASINO—Sam Bernard in *He Came from Milwaukee*—2d week—6 to 12 times.
CIRCLE—Vaudeville and Moving Pictures.
CITY—Dennis Thompson in *The Old Homestead*—8 times.
COLONIAL—Vaudeville.
COLUMBIA—Irwin's Big Burlesques.
COMEDY—*The Little Diamond*—1st week—2 to 3 times.
CRITERION—*The Commuters*—7th week—46 to 53 times.
DAILY—*Baby Mine*—6th week—41 to 48 times.
EMPIRE—John Drew in *Smith*—4th week—23 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—*Get Rich Quick Wallingford*—2d week—9 to 16 times.
GARRICK—Henrietta Crossman in *Anti-Matrimony*—2d week—3 to 12 times.
GLOBE—Bessie McCoy in *The Echo*—7th week—42 to 48 times.
GRAND OPERA HOUSE—*Three Twins*—329 times, plus 8 times.
HACKETT—*Mother*—4th week—23 to 30 times.
HERALD SQUARE—Marie Dressler in *Tillie's Nightmare*—71 times, plus 50 to 57 times.
HIPPODROME—*The International Cup: The Ballet of Niagara: The Earthquake*—4th week.
HUDSON—Helen Ware in *The Deserters*—2d week—7 to 14 times.
HURTIG AND SEAMON'S—*Girls from Happyland*.
IRVING PLACE—Commencing Sept. 20—*The Smugglers*.
KEITH AND PROCTOR'S FIFTH AVENUE—*Knickerbocker*—Our Miss Gibbs—5th week—30 to 36 times.
LIBERTY—*The Country Boy*—5th week—31 to 38 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYON—G. F. Huntley and Hattie Williams in *Decorating Clementine*—2d week—8 to 14 times.
LYRIC—*Madame X*—127 times, plus 4th week—25 to 32 times.
MAJESTIC—Vaudeville and Pictures.
MANHATTAN—Hans, the Flute Player—2d week—7 to 13 times.
MAXINE ELLIOTT'S—*Diplomacy*—3d week—10 to 23 times.
METROPOLIS—*Parisian Widows Burlesques*.
MINER'S BOWERY—Sam T. Jack's Own.
MINER'S BRONX—Jolly Girls Burlesques.
MINER'S EIGHTH AVENUE—*Rector Burlesques*.
MURRAY HILL—Hastings' Big Show.
NARIMOVA'S 50TH ST.—Con & Co.—2d week—10 to 15 times.
NEW—Commencing Oct. 1—*The Blue Bird*.
NEW AMSTERDAM—*Madame Sherry*—5th week—35 to 40 times.
NEW YORK—*The Arcadians*—221 times, plus 5th week—33 to 40 times.
OLYMPIC—Jersey Lilies Burlesques.
PLAZA—Vale Stock co. in *Salome Jane*—155 times, plus 12 times.
REPUBLIC—*Is Matrimony a Failure?*—201 times, plus 9 to 16 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in *Alias Jimmy Valentine*—155 times, plus 42 to 49 times.
WEHNER'S—Kitty Gordon and Charles A. Bigelow in *Alma, Where Do You Live?*—1st week—1 to 8 times.
WEST END—Louis Mann in *The Cheater*—70 times, plus 6 times.
YORKVILLE—Vaudeville and Pictures.

(Continued on page 14.)

THE BLUE MOUSE TRAPPED AND RELEASED.

Clyde Fitch's *The Blue Mouse*, which has been playing in all sections of the country, with touring companies and in stock, for two years, was caught in Waterville, Me., by the Rev. W. F. Berry and was hauled into court Sept. 10. The Rev. Mr. Berry attended the performance at Waterville on Sept. 10, took copious notes and secured up his case, securing a warrant against E. J. Carpenter, owner of the production; C. A. Coast, James L. McCabe, John Dunton, and Wanda Ludlow, all members of the company, on Sept. 19. The warrant was issued by Judge Frank K. Shaw, of the Waterville municipal court, signed by Wilbur F. Berry, D.D., superintendent of the Christian Civic League of Maine, and was served on the defendants in Augusta, where the company played Sept. 10 by Deputy Sheriffs John A. Davidson, of Waterville, and Frank J. Ham, of Augusta. The warrant charged that on the evening of Sept. 10, at Waterville, the respondents "then and there did disturb the peace of the public as actors in a certain play and entertainment called *The Blue Mouse*, and did unlawfully participate in a presentation of said show and entertainment, said show and entertainment then and there manifestly intending to corrupt the morals of youth." Bail in the sum of \$500 each was given for the appearance of the respondents in the Waterville court Sept. 20 at 10 o'clock in the morning. The court room was crowded. Most of *The Blue Mouse* company was present and brought with them representative citizens of Augusta who had attended the performance the evening before. Mr. Berry was the first witness. He described the play scene by scene. He claimed that, though the dialogue was clever, the situations laughable and the production admirably staged, the whole background was immoral. The witnesses for the defendants were then sworn in. They were the Hon. Byron Boyd, chairman of the Republican State Committee; Jay F. Gannett, Judge Benedict Maher, of the Augusta municipal court; Francis P. Parlin, an Augusta business man, and Charles Kenton, all of Augusta. Their testimony was that they saw nothing objectionable in the play. When the court again convened at 1.30 in the afternoon several Waterville citizens, including Vaughn N. Hays, Charles A. Little, Sherman L. Berry, and City Marshal C. M. Richardson, testified that they saw nothing immoral in the play. The respondents retained Lewis Burleigh as counsel. John E. Nelson appeared for the State. Judge F. K. Shaw dismissed the case, stating that the witnesses had been the most reliable of men and their testimony, in view of the variances, entitled the defendants to a discharge. Attendance at the play has increased since the trouble, two-night stands could be made week stands as a result of the notoriety.

GRACE MERRITT AVERTS A PANIC

On the opening night of *The Blue Mouse* in St. Paul last week a probable panic was averted by the quick action and bravery of Grace Merritt, who plays the title-role. The box of matches from which the "mouse" lights a cigarette immediately after her entrance, and while alone on the stage, had been placed wrong end up, and Miss Merritt in striking the safety ignited the entire bunch, which blazed up with a sudden and ominous flame that startled the crowded house. For a moment there was breathless silence throughout the theatre, but the young actress, with the self-possession of a veteran, quietly turned as though it were part of the business and blew the fire completely out with one determined puff, her face bravely an inch from the flame, and then continued to smoke her cigarette and drink her stage highball as though nothing unusual had happened. Miss Merritt said afterward that she was glad she didn't have to speak for a minute or two, for she had no breath left in her lungs after what she termed her "mighty blast." She admitted that when the box blazed up her first impulse was to run, but she thought of the danger to the audience, and, too, there flashed through her mind that none of her ancestors ever ran from fire, so she stood her ground and no doubt prevented a serious panic. Miss Merritt, it is not generally known, is a descendant of Sir Casper Kimber, who was knighted for bravery while on the staff of the Duke of Wellington. She is also a niece of Major-General Wesley Merritt, U. S. A.

THE DEACON AND THE LADY.

Harry Kelly, under the management of Alfred E. Arons and Louis F. Werba, will begin a three weeks' engagement at the New York Theatre on Tuesday, Oct. 4, in the new musical play, *The Deacon and the Lady*. The play is a sequel to Mr. Kelly's former starring vehicle, *His Honor the Mayor*. The scenes of the play are laid in Floodville, Vt., at the home of Deacon Flood (Mr. Kelly's character). A "fly" New Yorker named Slick has been engaged to train the girls at the Floodville seminary for amateur theatricals. The deacon's daughter, an awkward girl, is convinced by Slick that she ought to be on the stage, then he and the girl persuade the straight-laced old deacon to furnish the money to take all the girls to New York and form a regular theatrical company. The deacon is then shown amid the glitter, splendor and frivolity of New York's white light district. Mr. Kelly is surrounded by a company including Clara Palmer, Ed Wynn, Mayme Gehrue, Fletcher Norton, Percy Jennings, Madlyn Marshall, W. W. Black, Arline LaCrosse, Claud Lea, Irene Messenger, Janet Singer, Lillian Mansfield, Ida DeCampe, and Helen Mooney.

Gossip of the Town

Grant Parish, formerly connected with the profession as manager for twenty years and more recently in the real estate business at Washington, D. C., is now living a larger portion of his time in Europe. He has become identified with real estate affairs in London and Paris, having offices in both cities to meet the growing demands of Americans for elite rentals of country houses and town apartments. During the session of Congress and the fashionable gathering of society that numbers among his clientele, Mr. Parish retains his Washington, D. C., residence and office.

Covington, Ky., has increased its annual billposting license from \$100 to \$500.

Paul Stoye, the famous pianist recently acquired by the Chicago Musical College, arrived Friday from a visit with relatives in Detroit, to begin his teaching duties.

The Chicago Musical College School of Acting, under the direction of J. H. Gilmour and Marshall Stedman, has opened for the new season with an unusually heavy enrollment. A formidable list of plays has been selected for presentation during the coming season. The classes will attend all of the performances given by Madame Bernhardt and her company when they appear in Chicago this Fall.

Florence Milner, a former pupil of Ferdinand E. L. Torriani and of Claude Alviene, is making a concert tour of Georgia and the Carolinas. Miss Milner is the daughter of Judge and Mrs. T. W. Milner, of Cartersville, Ga., and has studied for the past four years in New York. Her vocal studies were made under the instruction of F. E. L. Torriani, the well-known voice instructor, while Claude Alviene, of the Alviene School of Stage Arts, supervised her work in stage dancing. Miss Milner is considering several offers for the musical comedy stage, and will return to New York in November to begin her season's work.

Wilbur Finley Fauley, the newspaper man who wrote the melodramas *After Midnight* and *The King of Diamonds*, has a fiction story in the October number of *Short Stories* which is attracting attention on account of its originality of plot. The story is entitled "The Red Flyer," and concerns society and the automobile. Three of the one-act plays which Mr. Fauley wrote, and which were produced under the patronage of Mrs. John Jacob Astor, will be issued this Winter in book form.

Robert W. Smiley has been engaged for character business by the Orpheum Players, Philadelphia.

George Sydenham, who for the past two seasons has been under the management of Henry B. Harris, has been engaged to play the part of Lord Bannion in Chauncey Olcott's new play, *Barry of Ballymore*.

Arthur Lipson, who shared honors with Trizie Frigana in *The American Idea* last season, has canceled his vaudeville time to join Madame Sherry at the New Amsterdam. Mr. Lipson opened with the company Sept. 19 and met with favor.

J. H. Lubin, for many years manager of Miner's Eighth Avenue Theatre, has resigned after fourteen years of active service with the estate of H. C. Miner and will shortly direct one of the newest of the Marcus Loew New York theatres. Mr. Lubin leaves his former employers in a thoroughly amicable manner. They join his thousands of friends in wishing him the best of success in his new departure. The employees of the Eighth Avenue Theatre presented him with a beautiful silver loving cup as well as a set of engrossed resolutions that testified to the esteem in which they held him.

Evangeline Irving, sister of Isabel Irving, has been engaged by William H. Thompson to play the leading feminine role in the one-act play, *The Cardinal's Stratagem*, which will be Mr. Thompson's starring vehicle this season in vaudeville.

Barriers Burned Away, a dramatization by George Middleton from E. P. Roe's novel, will be an early production by the Gaskell MacVitts-Carpenter company this season. Over one and a half million copies have been sold of this famous novel. The book and play are protected by copyrights.

Mr. and Mrs. Frank C. Harris (Florence Randall) are meeting with much success in vaudeville in their rural comedy sketch, *Fifty Miles from Nowhere*.

Albert Spaulding sails Oct. 4 on the *Kaiser Wilhelm II.* to begin a European tour. Starting in Havre Oct. 15, he will play on successive dates in all the principal cities of provincial France, ending with a climax of two concerts in Paris. A tour in Germany follows, including concerts with the Berlin Philharmonic and recitals in Cologne, Frankfurt, Leipzig, Stuttgart, Dresden, and Munich.

Just Out of College, under the management of Gus Botherner and Robert Campbell, is doing an excellent business in the smaller cities of New York. The company is headed by Ezra Mathews and George Earle.

Adelaide Cumming, the character actress, has been engaged for the role of Lady Mary in H. Douglas Platt's new romantic drama, *Annie Laurie*.

Leo Massee, of the Berlin branch of H. B. Marinelli, arrived in New York Sept. 22 on the *Luxuria*, to assume charge of the New

York branch. Mr. Massee is not a stranger to America, having had charge of the New York branch of H. B. Marinelli, Ltd., three years ago.

The musical comedy secured by John Cort, noted last week, is entitled *Mam'selle Flirt*. The book is by Joseph M. Leveque and the music by Beesie Boniel.

Seymour Stratton, who for the past five years has appeared under the management of Henry B. Harris, opened last Monday night in Joseph Hart's *A Night in a Turkish Bath*, at Young's Pier, Atlantic City, N. J.

William A. Norton, who began rehearsals for the part of the inspector in *The Deep Purple* last week, opened last Monday in Rochester, N. Y.

Erroll Burt, the interpreter of feminine types, who was forced by a mild attack of typhoid fever to leave the bill at the Fifth Avenue during his opening week, has recovered and will open late this month.

Victor Moore's new musical comedy by Otto A. Hauerback and Karl L. Hoschna, has been named *The Lady's Man*. Rehearsals began Sept. 19. It will open Oct. 10.

Nicola Basil is with the Valerie Bergere Players playing the part of the bell boy in Miss Bergere's own sketch, *What Happened in Room 44*.

Mr. and Mrs. Richard Carlyle (Mirza Marston) have just finished a twelve weeks' stock engagement in Pueblo, Colo., and have rejoined Clyde Vaux in the vaudeville sketch, *The Duke of Mulberry*. They have just finished three weeks in Chicago and will open next month on the Interstate Circuit, with the Orpheum Circuit to follow.

A. Stapleton Kent has joined Kyrie Belieu's company and will open Sept. 27 in Bridgeport, Conn., in *Scandal*.

Ada Boshell, after twenty weeks in stock with the Orpheum Players at the Chestnut Street Theatre, Philadelphia, has returned to New York and will remain here until her season's plans are completed. Miss Boshell has spent the past three summers at the Chestnut Street Theatre and is a firm favorite in the Quaker City.

Charles Woodin, of Waverly, N. Y., has joined William Lawrence in *Uncle Dave Holcomb*. Arthur Wooley, a former well-known member of the Manhattan Opera company at Borsini's Theatre, has joined *The Merry Widow* company (Southern). Emma Earl has joined the Howard Stock company. Jerry O'Donnell, formerly of the Manhattan Opera company, Borsini's Theatre, has joined *The Mocking Bird* company.

The Paul Gilmore company, under the management of Carl Zochner, will present *The Mummy* and the *Humming Bird and The Wolf*, opening early in October.

Edwin Holt, after seven weeks in a private hospital in Brooklyn, where he was operated upon, is about again but still under the doctor's care. He will resume his vaudeville engagements when fully restored to health.

Paul Gilmore will shortly appear in the Shuberts' original production of Clyde Fitch's comedy, *The Bachelor*.

Alfred Hollingsworth will "try out" the sketch *The Headliner* at the Majestic Theatre this week. He will be supported by Virginia Russell, Godfrey Kenny, and Walter Richardson.

Edwin Mordant will retire from the cast of *The White Squaw* at the end of the Philadelphia engagement, Oct. 1.

The Marshal, a new sketch by Tom H. Davies, is breaking in on small time and will shortly bid for big time favor. Mr. Davies is a Denverite and was at one time with Franklyn Underwood and company in vaudeville, and last season was in support of Una Clayton in *His Local Color*.

Janet Priest, the diminutive comedienne, late star with Gus Edwards' Holland Heines and School Days, is in New York and is preparing for another vaudeville dip, this time at the head of her own company, in a new sketch.

Klimt and Gazzolo have engaged Mrs. Guy Coombs, known professionally as Anne Bronaugh, for a term of five years commencing with the season of 1911-12.

The pantomime of *The Senses* and the Greek dances, in Frederick Warde's forthcoming production of Shakespeare's *Timon of Athens*, have been arranged by Atalanta Nicolaidis, a young Greek woman who has given close study to her country's history and archaeology.

Leopold Lane, who has been spending the Summer at his country place in the White Mountains, returned to town last week to begin rehearsals with Frederick Warde in *Timon of Athens*, with which organization Mr. Lane will be associated this season.

Anna Jordan and company, under the management of Bert S. Frank, have been secured for a week's engagement at the Savoy Theatre as the headline act in presenting their successful sketch, *Before the Play*. The sketch has met with approval through the West and will shortly play the U. S. time.

Clinton W. Hamilton has been engaged as stage-manager for *The Deep Purple* company, which opens in Rochester, N. Y., Sept. 26.

THE GAMBLERS.

Charles Klein's latest play, *The Gamblers*, received its first presentation on any stage at the Lyric Theatre, Chicago, Monday night. The occasion marked the first play presented by the Authors' Producing Company, a newly formed organization of which John Cort is president and Charles Klein general producing director. Several other prominent managers and playwrights belong to the company. The object of the organization is the betterment of play producing and encouragement to dramatists. *The Gamblers* is a typical Klein play. The story has to do with present-day conditions in the banking and stockbroking business. It bears a strong love theme that is clearly apparent in all Klein plays, such as *The Lion and the Mouse*, *The Music Master*, and *The Third Degree*. The cast consists of George Nash, who is featured in the leading role; June Cowl, Charles Stevenson, Edith Barker, William B. Mack, George Backus, De Witt C. Jennings, William Postance, Cecil Kingstone, Charles Burbridge, Julia Hay, George Wright, Jr., Egbert Munro, Grant Ervin, Mary Barry, and Mariela Bornefeld. Mr. Cort, Mr. Klein and many prominent producers and playwrights from New York were present at the first night of the play.

A BELASCO PRODUCTION.

Nobody's Widow, Avery Hopwood's new play, in which David Belasco will present Blanche Bates this season, was placed in rehearsal at the Belasco Theatre last week. To support Miss Bates, who will create the title-role, Mr. Belasco has selected Adelaide Prince, Edith Campbell, Dorothy Shoemaker, Bruce McKee, Harry Tighe, Henry Schuman-Heink, and Westrop Saunders. Nobody's Widow represents a unique departure for Miss Bates, inasmuch as it will be the first time in her career as a Belasco star that she has essayed the part of a comedienne. Unlike all the plays in which Mr. Belasco has heretofore presented her, the creator of *The Girl of the Golden West* and *Madame Butterfly* has, in Mr. Hopwood's latest offering, a play of modern fashionable society with scenes laid in New York and at Palm Beach, and with a play in which fashionable society is reflected.

A NEW CORPORATION.

A new corporation entitled the Theatre Leasing Corporation has been organized in Missouri with these officers: Claud Thornton, president; H. W. Wood, vice-president, and O. S. Fisher, secretary. The New York representatives of this corporation will be Klaw and Erlanger. The purpose of the corporation is to lease, build or otherwise acquire land, building and property anywhere in the United States for the purpose of conducting theatres and special places of entertainment and amusement. Mr. Wood is the well-known Sedalia theatre manager.

SEATS OR NO SEATS?

Unless the City Council of Fort Dodge, Ia., modifies its order regarding the placing of stationary seats in the Armory Theatre, the Fort Dodge theatrical season will suddenly close on Sept. 21. The Board of Directors are willing to comply, but as the local military company drills and numerous games are held there, it seems only reasonable that the floor be kept clear. Rumor again has it that a new theatre will be built before June 1, 1910, but the report has not been verified.

ORPHEUM LONDON OFFICERS OPEN.

Martin Beck has received cable information that the new Orpheum headquarters had been opened to the public in London, with W. L. Passpart, the Orpheum's European representative, in charge. These new offices are operated in conjunction with those of the Variety Theatres Controlling Company in the Strand, House, 38 Charing Cross Road, which will be the London clearing house of the International Circuit of Vaudeville Theatres.

THE IRON KING.

Sidney R. Ellis will produce a new comedy, *The Iron King*, in October. The scenes of the play are laid in Pittsburgh. The characters include multi-millionaires down to the lowliest workman. In the cast will be Frank Adair in the leading role, an Irish baritone; Charles A. Loder, M. J. Jordan, William J. Slider, Lighton Meehan, Lucile Lennon, Leonia Soule, and Marjorie Fairbanks.

The production of *The Iron King* will open in Hartford, Conn., Oct. 10.

EDITH ELLIS' LATEST.

Edith Ellis' new character comedy, *He Fell in Love with His Wife*, based on E. P. Roe's story of the same name, will be produced for the first time on any stage at the Court Square Theatre, Springfield, Mass., on Monday evening, Nov. 7. The following week it will open at the Walnut Street Theatre, Philadelphia, for a run. Rehearsals will begin on Oct. 10. Bothner and Campbell promise a cast of merit.

THE GRAPE GIRL

The Grape Girl is the name of the latest musical production for which Gustav Luders has composed the music. J. Clarence Harvey is the librettist. The new production will be brought out this season by Henry W. Savage, and the music will be published by M. Witmark and Sons.



F. von Ring

Hale Hamilton

Grant Mitchell

GET RICH QUICK WALLINGFORD AT THE GAIETY THEATRE

Hamilton to Mitchell: "Slip It to Me"

JOSEPH KAINZ DEAD.

The Great German Player Passes Away After a Proud Career—His Modest Beginning.

The greatest German actor of the present day, Joseph Kainz, died in Vienna on Sept. 20. He was born in Hungary in 1858 of Viennese parentage. His father was a railway official. His rather scant schooling was obtained in the Austrian capital, and here from cheap gallery seats in the Burg Theatre, he drank in the famous German dramas played by the best German actors and actresses, who twenty years later were to accept their standards from Kainz.

At the age of fifteen he ran away to begin his stage career. His first appearance was at the Sulowsky Theatre, Vienna, in 1874. During the next two years later he played small parts in the town of Marburg in the province of Styria. A very important engagement followed in Leipzig, but a single winter in that city was sufficient. His unpopularity was strong. For the next three years he was a member of the Duke of Meiningen's model company, whose members were called "Meiningers." In 1881 he went to Munich where he became a great favorite of Louis II of Bavaria. The next year found Kainz at the Deutsche Theatre, Berlin, the theatre founded by the eminent actors and managers, Forster, L'Arronge, Haase, Friedmann and Barnay, to offset the ultra-conservatism of the Royal Schauspielhaus of Berlin.

Kainz was one of the first actors called to this theatre with which he remained for sixteen years. The theatre opened in September, 1883, with Schiller's *Kabale und Liebe*, in which Kainz won a triumph. Thereafter he appeared in prominent roles in the plays of Shakespeare, Goethe and Schiller. When the Berliner Theatre was founded Kainz, in spite of an unexpired contract with Director Barnay of the Deutsche Theatre, transferred his services to the new theatre. For this breach of contract the Association of German Theatres blacklisted him. The event compelled him to play in all the little towns of Germany, in the cheap Ostend Theatre in Berlin and in the provincial Theatre of Graz. Barred from all the best Theatres of Germany he undertook a starring tour of Denmark, Russia and the United States.

He made his American debut Oct. 1, 1891, as Romeo, at Amberg's Theatre. On Oct. 9, Paul Lindau's German version of Jose Echegaray's Spanish drama, *El Gran Galesto*, had its first American pro-

duction with Kainz as Ernesto. *El Gran Galesto* was later given at the New Art Theatre, Chicago, and is the basis of *The World and His Wife*, in which William Faversham was seen two seasons ago and which he will revive this season. Oct. 26, 27, and 30, Kainz appeared at Amberg's as Ferdinand in *Kabale und Liebe*. Clavigo with Kainz as Beaumarchais and Adelbert Matkowsky as Clavigo was the attraction Nov. 23. The following night Kainz and Matkowsky again appeared together, this time in *Julius Caesar*. Again on Dec. 26, Kainz appeared as the King in *Die Juedin von Toledo* by Grillparzer. On Dec. 31, which was the thirty-fourth anniversary of his birth, Kainz said his farewell to this house playing Willy Janilson in *Sodom's Ende*. He expected to return to Germany at once, but was persuaded by Manager Rosenfeld of the Thalia Theatre to appear at this house. Manager Amberg objected, claimed a previous hold on Kainz's services, but was not sustained by the court. At the Thalia he appeared as Hamlet and in Nathan Der Weise. At the close of his engagement at the Thalia, he returned to Berlin where he was readmitted to the Deutsches Theatre in 1892. Seven years later, in 1899, he left the Deutsches Theatre to take the place of Friedrich Mitterwurzer at the Burg Theatre, Berlin. The engagement was for life. Emperor Franz Josef conferred the honor of court actor on him, an honor which is jealously guarded at the Austrian Court. The fiftieth anniversary of his birth was a gala occasion in Vienna. Banquets in his honor were given and the Hofburg Theatre was a scene of the wildest enthusiasm. Last Spring he underwent an operation by which he was left in so weakened a condition that he had not appeared since. His wife was Margarette Nansen.

Kainz's best roles were the young heroes of the classic drama, Hamlet, Romeo, Prince Hal, Ferdinand in *Kabale und Liebe*, Don Carlos in *The Moors*, King of Spain in Gillparzer's *The Jewess of Toledo*, Oswald in Ibsen's *Ghosts*, Heinrich in Haunsmann's *The Sunken Bell* and Leon in Woe to Him Who Lies. Other favorite plays were Moliere's *Tartuffe* and *Le Misanthrope*, Cyrano de Bergerac, Sudermann's *Johannes* and *The Three Heron Feathers*.

BY VICTOR HERBERT AND RIDA JOHNSON YOUNG.

Naughty Marietta is the title of the latest musical production for which Victor Herbert has composed the music. The book and lyrics are by Rida John-

son Young. *Naughty Marietta* is a light opera in which Madame Trentini will eventually be featured by Oscar Hammerstein at the Manhattan Opera House. It is now in rehearsal, and will shortly have its premiere at Wilkes-Barre, Pa., after which it will go to Philadelphia for a brief period, before finally coming to New York. The music is published by M. Witmark and Sons.

SOME NEW YORK OPENINGS.

Announcements of openings in New York have been made, as follows: Oct. 1, *The Blue Bird*, the scenery for which was ruined last Saturday night by the bursting of a water main in the New Theatre, the happening delaying the opening from last Monday; Oct. 3, Marie Cahill in *Judy Forgot*, *The Girl in the Train* at the Globe, Rebecca of Sunnybrook Farm at the Republic, Fritzi Scheff in *The Mikado* at the Lyric; Oct. 4, *The Concert at the Belasco*.

ARNOLD DALY A PRODUCER.

The *Wedding Journey*, a three-act comedy by John T. McIntyre, was produced at the Savoy Theatre, Atlantic City, Sept. 10. Mr. Daly's company included Jane Salisbury, Julia Walcott, Frederick R. Staton, John Junior, and Wilson Hummel. In a curtain speech Mr. Daly announced that he would give most of his time in the future to producing rather than acting.

GERTRUDE ELLIOTT'S COMPANY.

The company to support Gertrude Elliott (Mrs. Forbes-Robertson) in Frances Hodgson Burnett's *The Dawn of a To-Morrow*, will include Scott Gatti, Fuller Mellish, Sydney Booth, Charles Garry, Arthur Barry, Philip Leslie, Sam Pearce, Creighton Hale, Bennett Kilpack, Ernest C. Joy, Angela Ogden, Anna Walte, Julia Blanc and Carrie Merrilees. Of these, Garry, Leslie, Pearce and Hale were with Miss Elliott throughout the London run of Mrs. Burnett's play; Mellish, Barry and Joy and Miss Merrilees have been in *The Dawn of a To-Morrow* ever since it was first produced in America, while Scott Gatti, an English leading-man of wide repute, and Sydney Booth, a member of the famous Booth family, who has been leading man for the late James A. Herne, J. H. Stoddard and Lillian Russell, make their first appearance in the play this season. Hugh Ford staged the play.

THE ACTORS' SOCIETY.

Notes of Various Members—Engagements
Continue to Be Announced.

Arthur Row closed Saturday, Sept. 17, with (On the Eve and was immediately engaged by Charles Frohman for Otis Skinner's company in "Your Humble Servant." The company opened Sept. 18 in Washington, D. C.

Theodore Kehrwald is playing the part of Luigi Goffanti, the old music master in "The Climax," and not the doctor, as was announced.

Robert McWade, Jr., George Staley, and Willette Kershaw are the members of the society who are helping in the success of "The Country Boy at the Liberty Theatre."

Amelia Summerville, Frank Sargent, and Nella Bergen, who are with Sam Bernard at the Casino in He Came from Milwaukee, are receiving words of praise from the critics. Miss Summerville and Miss Bergen have not been heard from in a long time. Their reception and succeeding demonstration prove that they can "come back" and find their old places waiting for them.

Joseph Greene is a member of Douglas Fairbanks' company in The Cub. They are at the Globe Theatre, Boston. Thomas A. Wise is also in Boston with The Gentleman from Mississippi. William Deming is playing Douglas Fairbanks' old part of the secretary in The Gentleman.

James Brophy and John Stokes expect a long stay in New York, for both are with W. A. Brady's production of Mother at the Haymarket.

BROOKLYN AMUSEMENTS.

Stock Companies Contribute Much to Week's
Entertainment—The Week's Record.

The Gus A. Forbes Stock Co. presented at the Haymarket week 10 going home. Mr. Forbes as the football coach kept the audience in laughter until the end of the final curtain. Roy Phillips as the coach, as well as J. Wallingford Speed, Martin Barrett as Helen Blake was decidedly clever and won approval, as did Jane Stuart in the role of Robert's Keop and Evelyn Watson as Susan. James Kyle McDermott scored a decided hit as the irrepressible Willie, ever with his gun. Others in the cast were Victor Harvey as Oliver Corvinton, John Haydon as Bertie Fresno, Maurice Brier as Jack O'Connell, Louis Dean as Bill Hill Stoner, Carroll Harrington, Laurence Harbour, George F. Baxter, William Davidson, George Smith, and Kate Vande Pelen, who handled their respective roles in a competent manner. The play was handsomely staged and well presented. For this week Mr. Forbes is presenting Strongheart, and will be seen at his best in the role of the educated Indian, supported by the entire co.

Forty-five minutes from Broadway was presented for the first time in stock by Corpe Parson's Lee Avenue Co. Minna Phillips as the beautiful played the unassuming role in intimate style and scored a decided hit with "So Many Marys." Louis Leon Hall was clever as Bill Burns and won approval, as did George S. Fisher in the role of the millionaire kid. Grace Van as Mrs. Dean handled the part in a competent manner and Ethel Milton as her daughter was quite pretty. Charlotte Daniels as Mrs. Purdy, Lou Barrett as Mr. Blake, Joseph Girard as Dan Cronin, and Charles Greer as the butler handled their parts in a first-class style. For this week the Lee Avenue Co. is presenting, with Louis Leon Hall in the role of D'Armont, Ethel Milton as Van Fan, and Mabelle Estelle as Claudine, supported by the entire co.

The offering at the Bijou Theatre week 10 was going home. Claude Payton was seen to advantage as J. Wallingford Speed. Harry McFadden as Larry Glass was decidedly clever and won approval, as did William A. Mortimer in the role of Bertie Fresno. Marie Horton and Mabelle Estelle did most of the amusing love-making cleverly aided by Marie Pavey and with her own. Others in the cast were Lovell Smith, Addison Pitt, Eugene Fraser, Daniel Smith, Chester Aldridge, Frank Armstrong, Frank Getz, Harry Mack, and John Dillion, who handled their parts in a competent manner. For this week Mr. Payton is offering at his own house to the public the best parts of his career will be seen in one of the best parts he has ever played, assisted by Marie Pavey and Mabelle Estelle.

The Crescent Stock Co. introduced a play new to Broadway, entitled Diana of Dobson's. Miss Adair, the new leading woman, did splendidly as Diana. Her performance won approval. Mr. Allison in the role of Captain Bretherton was a revelation to his old admirers. Others in the cast who handled their respective roles in a clever and competent manner were Charles Schofield, Mr. Hanson, Mr. Buchanan, Miss Melville, Miss Rivers, and Miss Martin. The cast also included several new members. For this week Manager Williams is presenting A Lady of Quality. Miss Adair is seen in the role of Clorinda, supported by the entire co.

The Phillips Lyceum Stock Co. presented last week Charlotte Temple. E. A. Turner as Lieutenant Charles Montreville and Phyllis Gilman as Charlotte Temple did admirable work and were given able support by the entire co.

Paul Spencer presented his own play, The Fortunes of Betty, at the Grand Opera House last week. Miss Spencer showed great versatility in the role of Betty and won approval. Philip Leigh as Grand Burton and Rowden Hall as Phil Loman handled their parts in a capable manner. James Pavey as the old soldier was very pleasing. Others in the cast were Joseph Manning, William Dale, Arthur Fiancan, George Saunders, Martin M. John, Fannie Louisa Carter, Grayce Beebe, and Mabelle Estelle. The attraction this week is The Virginian.

At the New Montauk 10-24 Arsene Lupin, headed by William Courtenay and supported by very capable co., was handsomely staged and well presented.

A Matinee Idol was presented at the Majestic week 10, with De Wolf Hopper and Louise Johnson, supported by a co. of twenty-five, including Edward Earl, Dorothy Webb, Matt Hanley, E. Wheeler, George Mack, Eda Curry, and Myrtle Gilbert. This week, The Chocolate Soldier.

A Fool There Was, with Robert Hilliard, re-

turned to the Broadway last week. Mr. Hilliard gave an impressive performance and Virginia Pearson as the woman brought out in effective relief the merciless traits of the character. Stella Archer, Winfield Burke, Berton Churchill, and Boots Wurster all contributed effective impersonations. The Third Degree this week.

The Ninety and Nine was given at the Amphion last week by an exceptionally strong cast. Herbert Russell's Tom Silverton was capital and was ably assisted by Bertha Julian as Ruth Blake. This week is The Wolf.

The Girl from Rector's pleased a large audience at the Court last week. The co. was a strong one. As Louie Sedaine Thelma Fairre made a distinct hit. Harry Falm was also clever, while Frank Kirk and Laura Lyman were good. The remainder of the cast, which was very long, was capable.

The attraction last week at the Liberty was Thurston, who kept the audience in amusement during the entire week.

La Fie in a series of pretty dances headed the bill at the Orpheum last week and scored a decided hit, as did the Great Howard, the ventriloquist. A sketch called The Devil, the Servant and the Man, which was presented for the first time in Brooklyn, made a very favorable impression.

An all-headline programme was the attraction at the Greenpoint last week. Liddle Ollie received a hearty welcome. Jesse L. Lasky's The Philad-Ministrel was another very popular act. The dancing of Ida Fuller was fully appreciated. Others on the bill were E. F. Hawley and Francis Haight, Miss Ryan and co., De Bono and La Rue, Dolly Connolly, and Johnson and Wells.

CHARLES J. RUPPEL.

THE RECORD OF DEATHS.

Kate Fletcher.

Mrs. Katherine Lingham, widow of the late Martin V. Lingham, was found asphyxiated by gas in her apartment on Ninety-sixth Street, New York, Sept. 20. Mrs. Lingham was an old actress of the stock company days, when Booth, Barrett and other famous players traveled the country and were supported in the cities visited by the resident stock companies. Her professional name was Kate Fletcher. She leaves one son, Thomas Lingham, who is now appearing in vaudeville in a sketch with her wife, Katherine Goodrich, or Miss Fletcher, as Mrs. Lingham was born in Memphis, Tenn., Sept. 20, 1849, the daughter of William Finlayson, who ran away from his home in London at an early age, came to Tennessee and married Martha Parker, the daughter of a wealthy Southern planter. Kate was the oldest of three children. She made her first appearance on the stage in Nashville, Tenn., at the age of fourteen years, in The Octoroon. She met her husband, Martin V. Lingham, at the old National Theatre, Cincinnati, in 1868, when they were both members of the stock company. James O'Neill, in whose support Miss Fletcher afterwards appeared for many years, was a member of the same company. Miss Fletcher and Mr. Lingham were married in Indianapolis in 1868. She had previously appeared for two seasons as leading lady with the Academy of Music Stock Co. in Chicago, for three years with the stock company at the Grand Opera House, Pittsburgh, and during the season of 1870-71 with a stock company in Albany. During the season of 1880-81 she appeared with Madame Janaschek, playing among other parts, Francesca in Mother and Son, Greengrass in Medea, Third Witch in Macbeth, Margaret Cur in Mary Stuart, Jo in Black House, and the Jewess in Deborah. In 1882, the year in which her husband died, she supported Marion Elmore, the English actress in Chicago, playing Sarah Drury. In Monte Cristo and in Virginia, her association with him lasting from 1887 till 1890, and again, after an interval of two or three seasons, for several years. She had also appeared with Margaret Fuller, with Ade Richmond, and Otis Harlan, and with Mrs. Fitch, for three years. Last season she played Mrs. Harrison in Paid in Full, under the management of Waggoner and Kemper, who retained her this season in New York as understudy for the part of Aunt Selina in Seven Days. Mrs. Lingham had been a sufferer from nervous indigestion for over fifteen years. Her funeral took place from Luckling's Undertaking Parlor on Amsterdam Avenue, Sept. 21, with burial in Mt. Kensico Cemetery.

Mrs. Mary Vandewater Douglas, mother of Malcolm Douglas, manager of the New Amsterdam Theatre, died in Morristown, N. J., Sept. 21. She leaves two sons and two daughters.

Anna Barclay, in private life Mrs. Howard Truesdell, died at her summer home near Peekskill, N. Y., Sept. 20. Mrs. Truesdell made her first appearance in the early eighties, and on the five years ago appeared on the legitimate stage. With her husband, Howard Truesdell, she entered vaudeville, in which she continued till she was forced by illness three years ago to retire. Besides her husband she leaves a daughter, Mrs. Henry Simeon. She started in Australia at one time in a repertoire of old plays. Three years ago she was suddenly taken ill following her opening week at Shea's in Buffalo, and but for a week's appearance as Dorothy in A Corner in Hair about two years ago, she had not appeared since.

Mrs. Sarah Forrester, seventy-seven years old, widow of Nick Forrester, the old-time actor and manager, who had been a guest at the Actors' Fund Home, West New Brighton, and had been removed to Amityville about two months ago, died there on Friday, Sept. 16, of complications from old age. Funeral services were held at Campbell's Chapel, Sept. 19, at 2 o'clock. Interment was at the Actors' Fund plot, Evergreen Cemetery.

The funeral services at Luckling's were in charge of the Rev. Hind, of St. Myrtle's Episcopal Church. Among those present at the services were Mrs. E. M. Keayon, Mrs. Elizabeth Northrup, of Greenwich, Conn.; Mrs. Jane Jameson, of New York; Mrs. Mary A. Breyer, of Julia Breyer, Mrs. Walter Fletcher, Louise Fletcher, Emily Dodd, Jessie Dodd, M. E. Tausch, Miss Hines, Mrs. Turner, Mr. and Mrs. Dan Goldner.

Ethel L. Andrews, wife of Frank Andrews and niece of Bert B. Mantel, died in New York, Sept. 22, of cancer at the age of thirty-six years. Mrs. Andrews was born in Belfast, Ireland, her professional name being Ethel Bruce. She leaves besides her husband two girls and a boy. She had played with P. H. Benson in England, Robert B. Mantel, William Gillette, Virginia Gardner, the Yarns, Harry Stock company, and The Prince of India.

Myron W. Whitney, the well-known bass singer, died at his home in Sandwich, Mass., Sept. 19. Mr. Whitney's musical education was acquired abroad. Most of his work was done on the concert stage. He was a member of the

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ray, C. W. Miller, Marguerite Fields, Margie Dow, Emma De Weale, Blanche Foster, Mrs. Mortimer Sargent. Opened at Brooklyn, N. Y., Aug. 1.

CHASE-LISTER (Northern).—Glenn F. Chase, manager; C. L. Hoover, advance agent; Clint A. Robbins, director; W. G. Broder, stage manager; John Neale, musical director; Glenn F. Chase, Clint A. Robbins, C. L. Hoover, George H. Pettit, Walter G. Ryder, Le Roy P. Bailey, William Lauran Crosby, John Neale, Beattie Robbins, Marion Bradbury, Victoria Miller, Florine Driesbach, Flora Driesbach, Stella Neale. Opened at Mt. Pleasant, Ia., Aug. 15.

FORBES STOCK.—Gus A. Forbes, proprietor; Pauline H. Boyle, manager; Lawrence Harbour, director; Gus A. Forbes, Lawrence Harbour, Louis Dean, James Kyle MacCurdy, John Haydon, Carroll Harrington, George L. Baxter, Ralph Jordan, George Smith, Ray Phillips, Marion Buckner, Jane Stuart, Evelyn Watson, Kate Woods Fiske, Dorothy J. Haines, Marguerite Irving, Gotham Theatre, Brooklyn, N. Y., permanent.

GORDON'S ASSOCIATE PLAYERS.—Jack Gordon, proprietor and manager; Herbert O'Connor, business manager; Percival Barry, advance agent; Lester Brien, treasurer; Charles O'Connor, stage manager; Hattie Green, musical director; Herbert O'Connor, C. Nick Stark, Harrison Rankin, Clayton Anderson, Charles O'Connor, Claude Crump, Lester Stira, Jack Gordon, Edna Cecil Daly, Nellie Wood, Ruth McCullough, Frances Burrows, Hattie Green. Opened at Mt. Vernon, Ill., Sept. 26.

HICKMAN-BESSEY STOCK.—Jack Bessey, proprietor; Harry G. Libou, manager; Ralph Shultz, advance agent; Harry G. Libou, treasurer; Jack Bessey, stage manager; James D. Proctor, musical director; Jack Bessey, Harry G. Libou, George Neagle, James D. Proctor, James D. Proctor, Fred Carson, Edie Bary, Eugene Lane, Thomas Madison, Evelyn De Pollart, Grace Baird, Myrtle Adell, Adelaide Melnoite, Billie Rice, Jane Gilbert, Baby Nondas Morton. Opened at Edwardsville, Ill., Aug. 29.

INDIANA STOCK COMPANY.—T. M. Moss, proprietor; Kinsey Burham, manager and director; A. B. Moss, business manager; W. O. Ellis, treasurer; A. O. Van Slyke, stage manager; Laura Peterson, musical director; Fred Harris, stage carpenter; James Shaw, scenic artist; John Loesch, electrician; Frank Bessey, assistant stage manager; George Connel, master of properties; Kinser Burham, Guy Durrell, Allen Mathes, Gale Satterman, David Hall, A. O. Van Slyke, Glen Whiteman, Clyde Reeves, John O. Sullivan, Charles Wright, Winifred Greenwood, Richie Clark Russell, Estelle Morton, Gertrude Bondhill, Alice Fisher, Felicia Hall.

Anna Jordan in Before the Play, Savoy, N. Y. C., this week. Man't Bert Frank, a

all-star cast that produced Pinafore in Boston in 1879, this cast being the forerunner of the organization known as The Bostonians.

Christopher Nelson, forty-three years old, a member of Grace Cameron's company in Nancy, died in Columbus, O., Sept. 22. He had been ill for four days, being forced to leave the company at Andersonville, Ind., and was succeeded by William Theobald. His condition becoming critical he submitted to an operation from which he did not recover. He was a native of San Francisco.

Mario Anna Ely, daughter of Mr. and Mrs. Gilbert Ely (Mario Anna Ely), of the Forepaugh Stock company, Cincinnati, O., died of spinal meningitis after an illness of twenty-three days, aged eighteen months.

THEATRICAL ROSTER—1910-11

(Continued from page 11.)

SHERMAN, JOSEPH F.—Joseph F. Sheehan, Otley Cranstun, Charles O'Malley, Phil Flen, Herbert L. Watrous, David D. Dugan, Elaine De Selien, Louis Collier, Christine Durbin, Marion Walker, Arthur H. Haines.

SMART SET, THE.—Bartor and Wiswell, managers; Sallen, Tait Whitney, Homer Tutu, W. Baynard, John Wright, Hank Sims, Sam Gardner, Daley Martin, Netty Taylor, Mabel Brown, Nida Marshall, Hallie Dean.

SOUL KISS, THE.—The Soul Kiss Company, Inc., proprietors; Harlan Fox, Harriet Hansen, Olga Koser, Thelma West, Leo H. White, Meta Harrington, Hattie Moore, Francis Carrier, Ethel Oliver, E. Herman, Edna Howard, Mable Clark, Bert Wyatt, George F. Fox, Agnes Finlay, William Naughton, Jess Gillette, Marie Stephens, Eva Marr, Harriet Wilson, Hattie Rose, Kittie Ewyne, Ray Gilmore, Harriet Jensen, Elsie Sutter, Lew J. Cohen, J. L. Fisher, Lydia Steiner, Ethel Oliver, Freda Reinhardt, Rhoder Devourne, Edna West, Jack Daly, Ralph Seals, William Kirby, Charles Swoford, Ethel Gilmore.

TIME, THE PLACE AND THE GIRL.—A. A. Wade, proprietor; Mark C. Hende, William Wood, Orla Morris, Harry Hodgins, Walter B. Smith, Herbert Morrison, Edward Conn, Jessie Webster, Donald Mackenzie, Thomas Cameron, Leo Frost, Phil Lang, Russell Frost, Rose La Dell, Florence Rae, Ines Mead, Gladys Langin, Gertrude Udel, Margaret Irving, Nellie Sears, Connie Hobbs, Anna Rayne, Florence Lanigan, Emma Winner, Beattie Seymour, Vida Grant, Minnie Theno, Florence Pinnella, Lydia Randolph, Edna Smith, Grace Kelley, Lucille Bongers, Ella Ardell, Edna James, Florence Finn, Mabel Ward, Jessie Keynon, Virginia Jones, Billings, Phil Lane, B. Merriman, Russell Frost, Edward Conn, James Laidlaw.

WINNING WIDOW, THE.—Sidney Cox, manager; Stanley Nevill, acting manager; Harrington E. Dupuy, stage director; Ed Kilroy, stage manager; Winnie Motta, musical director; Ed Kilroy, Earl Maxwell, Johnnie Russell, Harrington E. Dupuy, Sidney Cox, Lawrence Howard, Mary Harvey, Barbara, Pinkie Mulally, Alma Schotta, Alice Kelly, May Saller, Madalyn Grant, Ruth Wickley, May Overton, Dorothy Mulally, Babe Anchor.

YANKEE DOODLE BOY, THE.—L. J. Pinski, proprietor and manager; Ben Fields, business manager; Edward Cox, Lawrence Howard, agent; Henry Garrison, stage manager; Lewis Thorn, musical director; Henry Garrison, Rosario D'Angelo, Adele Lewis, Lillian Bencke, James A. Sullivan, J. D. Jay, Fred W. Wear, Ben Fields. Opened at Scotland, Pa., Aug. 29.

THREE TWINS.—Joseph M. Galter, proprietor; Harry De Wuth, manager; Howard Gale, business manager; Edward P. Bowers, stage director; Earl Schwartz, musical director; Frank Smith, stage manager; Albert Downing, carpenter; F. Rogers, chief electrician; F. Haggard and F. Meidrum, electricians; Michael Carroll, property man; Frank Leavitt, master of transport; Madam Olog, wardrobe mistress; Victor Morley, Ethan Allen, Reggie Morris, Edw. Wade, Albert Livingston, Edw. P. Bower, Frank Smith, Harry Collins, Ada Bateman, Lillian Sedler, Mary Allen, Maria Franchetti, Helen Dattel, Ollie Cooper, Bernice Dyer, Alice Hastings, Louise Hardy, Hattie Olog, Jean Bree, Kate Barnard, Florence Butler, Lucille Carlton, Connie Abbott, Jennie Reiser, Marie Treedy, Rita Bayuk, Lotta Weisner, Dolly Trippl, Adele Olog, Edna Olog, Mabel Olog, Mabel Olog, Gertrude Dimes, Frank Leavitt, Sam Sommerville, Oliver Bundy, Allie Bent, Frank Dyer, George Mansfield, Murray Barnard, Nat Sanders, Herman Brandt, Adele Mosher, Beth Hardy, Paula Hummel, Lois Wilmet, Bebe Berton, Mabel Bedford, Minnie Hale, Dolly Wilmet, Eva York, Cleo Des Champs. Opened at Atlantic, Aug. 4.

STOCK.

ALCAZAR STOCK.—Belasco and Mayer, managers; Edna Bond, Thurston Hall, Will R. Walling, Mildred Madden, F. L. Renison, Howard O. Hickman, George B. Baldwin, A. Hurt Wenner, Charles Gunn, Charles Townbridge, Isaac Dillon, Jane Gordon, George Woodthorpe, Adele Belasco, George Barnum, after Belasco, Thomas Chatterton, Catherine Calhoun. Opened in San Francisco, Cal., Aug. 20—Indefinite.

BIJOU STOCK.—Kilmt and Gamalo, proprietors and managers; Charles Rowson, treasurer; George Fox, stage director; Anne Bronaugh, Charles Danforth, Frank Tolm, George J. Wood, Claudia Coleman, Mabel Belmont, Edith Rankin, Nellie Holland, Francis Mendell, George Fox, George L. Kennedy, James York, Eugene Miller, Sophia Bartell, David Henderson. Opened at Chicago, Ill., July 8.

BIJOU THEATRE COMPANY.—Marcus F. Goetz, manager; Mable Hawthorne, Frank De Camp, Marie Reiss, William Morrissey, Eva Scott, Regan, Armond Anthony, Fred Meyer, John P. Fowler, George De Peritt, Walter Grayson, Claude Barie. Opened at Flint, Mich., Aug. 15—Indefinite.

BROWN, KIRK, COMPANY.—J. T. Macaulay, manager; C. W. Miller, business manager; F. Fey, stage director; Kirk Brown, J. T. Macaulay, F. Fey, William Ochsfield, Harrison Taylor, Harry Leand, James Brown, Mortimer Argent, Harold Chase, Charles Savage, John Yeager, Fred Sittman, Norman Mur-

IN CHICAGO THEATRES

Nazimova in Ibsen's Little Eyolf—Lillian Russell and Her New Play—Attractions of the Week—Colburn's Chat of Plays and Players.

(Special to The Mirror.)

CHICAGO, Sept. 27.—Ibsen's *Little Eyolf*, one of the biggest and simplest of plays, and almost Shakespearean in some of its reaches, was the eleventh hour redemption of the Nazimova engagement at the Garrick. It was a genuine work of art played with skill, although the star was in numerous instances, the first night, forced beyond her customary depth. In the first act and in most scenes of the others Nazimova was entirely admirable, and read her title clear to an eminent position on the American stage in spite of her struggle with English pronunciation and enunciation. The play comprised special words of praise, even from critics given to mixing sarcasm with descriptions of Ibsen events. For Nazimova they had varying opinions mostly high, though it was objected that she was too "theatrical," as Ashton Stevens said in the *Examiner*. The first performance was given Friday night, and the star's lack of full development in this really great acting part might have been due to lack of time to study or rehearse. Undoubtedly it will become one of her best roles, and undoubtedly *Little Eyolf* will take a place among the plays most favored by those who want the best of the stage afforded. In the same cast of Nazimova's support in this play Brandon Tynan won a place close to the star's in the evident appreciation of the audience. For a first performance it was remarkable in its approach to perfection, and this solidity when a star playing opposite in making her first appearance is a great part must be of vast help. Mr. Tynan not only knew his lines, but he knew his part and played it in such an able way with what seemed the right idea of a kind, high-minded writer and dramatist, that his Allmers was always of deepest interest and left a lasting picture. Gertrude Berkeley won a little individual triumph as the rat-wife, and Elsie Edmond played Asta most sweetly and capably. Fred Tiden was properly hearty and manly as Bog Borghelm, and Master George Tobin did well in the bit of the lame child, Eyolf. The play was repeated Saturday, closing Nazimova's engagement.

Approaching: Robert Hilliard in *A Fool There Was*, at McVicker's for two weeks, beginning Oct. 9; Laura Jean Libbey in her "love monologue" at the American Music Hall, beginning Oct. 3; Billy Burke at Fox, following; Lillian Russell; Mrs. Fiske at the Grand Opera House, beginning Oct. 3; The Aviator, at the Olympic Oct. 3.

Bills this week: Garrick, *Chocolate Soldier*; Colonial, *Follies of 1910*; Grand Opera House, *Girl and the Drummer*; Cort, *Richard Cœur de Lion*; Olympic, *Lauretta*; Powers, *Lillian Russell*; Chicago Opera House, *Teresa Be Mine*; Lyric, *The Gamblers*; Studebaker, *Elsie Janis*; McVicker's, *Third Degree*; Illinois, *The Dollar Princess*; Whitney, *Alma*; Wo Wobnet, *Dut*; Princess, *Clara Loman*; Globe, *The Boatswain*; National Vaudeville, *Crown*; Superba, *People's Stock*; College, *Man from Mexico*; Weber's, *At Cripple Creek*; Bijou, *A Brother's Crime*; Criterion, *Stock*; Marlowe, *Stock*.

Mascagni's new opera, *Isabel*, will be heard in Chicago next January, by the Bessie Abbott Opera company.

Emmett Corrigan will be back in the city again in the company of *The Deep Purple* at the Princess Oct. 2. Jameson Lee Finney, Richard Bennett, W. J. Ferguson, and Ada Dwyer are some of the other players in the notable cast.

Lillian Russell arrived modestly last week in a new play and at once both bounded into popular favor. The indications are that her new play, in *Search of a Sinner*, will carry her triumphantly through the season, possibly longer. While the story is not exactly plausible, it is not to the other extreme. Miss Russell in the play is a widow who has been disillusioned by her first husband, who was a sort of a saint. She felt inclined to look for a sinner for her second one. She meets a man by chance, to whom she takes a fancy and throws herself in his way, so he is obliged to speak to her and assist her out of trouble with some people at an adjoining table in a casino palm room. They pursue each other through a masquerade and a feminine way through three acts when she declares that she loves him, but if he ever dares to flirt with any other woman again—well, terrible things will happen. No need to give more of the story. It is logical in a way, though written by a woman—Charlotte M. Murray. It is known to the stage already—and played by a woman and other women, the men not being so distinctly individualized, if we except the leading one. The key to the play is found in Miss Russell's remark, speaking of her first husband, that "he missed me," and "sat by the bedside till she called him Fido." Miss Russell was delightful all through the play, speaking her lines with the intelligence that is always manifest in her acting. Harry C. Browne played the impetuous lover in a self-contained way at first, and then went down the home-stretch with a rush which sent everybody home with a satisfied manner. The company was well chosen to interpret the play. Olive Harper made a most characteristic figure out of a stately vaudeville artist, who both dressed and acted the character in a somewhat lurid way, her opening scene with Miss Russell, where she thought the latter was trying "to put one over on her" by stealing her "pal," being accounted for by a simulation of having "taken a wee nap" too much. Hatie Russell did a dowerer cleverly and Edward Warren did the park policeman well. Miss Russell will probably capture New York with the play.

The Devil has had a successful two weeks' run at 10-20-30 in two outlying theatres formerly devoted to pictures and vaudeville, the Mabel and Sheridan, where two stocks interchange, each piece running two weeks. The title part was played by Clarence Bellaire, whose White Eagle in a production of *The Flaming Arrow* showed ability and breathed the true Indian spirit in a *Penitence* Comedy.

George Corbett, Honey Boy Minstrels, plus James J. Corbett, came to McVicker's, were seen and they conquered. The theatre overdone at the first performances and only a few seats remained Monday night. Mr. Evans was as happy in his monologues as ever, and his generally funny "com" in the clever farce of the first night's picnic prevailed as usual. The programme of these minstrels might be described as simple but effective, and if at almost any moment Frank Daniels had stepped forward and asked "Is

everybody happy?" the answer would have been unanimously in the affirmative. The engagement will undoubtedly prove one of the most popular and profitable of the new season. Charles Hilliard's female imp—1 leg, parson—feminine characterization of Emma Brickley was remarkably nice and skillful. John King's Aunt Chloe was another thoroughly enjoyable contribution to the pleasure of the evening, and scenes from Blackville were closely adjusted to what patrons of minstrelsy want. It may be modern to have a minstrel entertainment without the banjo and some good characteristic singing of melodies with it, but it is a mistake.

Charles Klein's *The Gamblers*, his newest play, opened at the Lyric to-night, and *The Chocolate Soldier* started at the Garrick. There were large and interested audiences in both instances.

Clara Lipman's engagement in *The Marriage of a Star*, at the Princess, will end Oct. 1, when the company will leave for New York, where the play is to have a run.

Father F. X. McCabe, who is manager of the College Theatre, has a capable stock company there this season, which includes Virginia Keating, William A. Drew, Frederick Julian, Joseph Remington, Eugene Miller, Frederick Langley, George Barnard, Elizabeth Gillespie, Edith Julian, Phyllis Drew, and Marguerite Allen. T. Edward McMillan is stage director.

Several changes have been made in the cast of *The Girl and the Drummer* at the Grand Opera House. Louise Mink has succeeded Vera Michelena and James Spottiswood has succeeded Hans Robert.

Laughlin Glasser is shining with his stellar light at the National this week. His play is *Rupert Hughes' The Man Between*. Mr. Glasser is maintaining his reputation in this instance of making a fine production. The cantilever bridge scene gets especial applause.

Girls gave the Marie Nelson Stock at the People's some good chances to show mettle, and in many instances the opportunity was not neglected. Miss Nelson made Pamela Gordon properly petulant and snappy with fleeting glimpses of the softer qualities cleverly given. Henry Howell was popular with his audience as Holt, Arling Alcide gave Looie a good, virile personality, and played the part with ability. Lewis O. Hart was a praiseworthy Sprague.

Manager Duce, of the Shubert interests here, says that Clara Lipman, who came on short notice in *The Marriage of a Star*, has "scored" a substantial hit from a managerial standpoint.

Frederick Donaghy, who was general press representative of William A. Brady's enterprises, has joined the staff of Liebler and company.

Leo Shubert is in the city for the production of *The Gamblers* at the Lyric.

Charles Grapewin and Anna Chance gave the awakening scene from *The Awakening* of Mr. Pipp at the Majestic last week to the accompaniment of constant laughter. Charlotte Parry again was almost in competition with her quick and clever changes in her protean. She was capably assisted by Reginald Parry.

Julian Ellinge has been drawing crowds again at the American Music Hall. Columns have been written about him again. His success before his audience could hardly have been more complete. A chance to compare him with two other young men offering women characters on the local stage simultaneously, showed how far above the ordinary Mr. Ellinge has elevated the art.

Angiolina Le Brun, of the Le Brun Grand Opera Trio, has organized an opera company, which will make a Western tour soon. Fritz Huttman, Laura Baer, and Arthur Deane are in the company.

Alexander and Scott and Julius Tannen were among the hits at the Majestic last week.

The Stanley Theatre, commencing Mace Murray and five young women, Lettie Love, Irene Hurck, Mae Seeman, Viola Marsh, and Belle Desmond, has been organized by Roy Seebree. He has arranged for Western Vaudeville Association time.

Harry Burton has been placed in charge of a new branch office of the Western Vaudeville Association by General Manager Bray. Mr. Burton's ballwicket will be Iowa and the Middle West.

General Manager Bray, of the Western Vaudeville Association, is circulating plans for a string of houses, which will include Oakwood, Racine, Fond du Lac, Eau Claire, Elgin, La Crosse, and other cities.

Gil Brown and Lillian Mills are succeeding in a new dancing and singing act.

The new *Flaming Arrow* play is a real comic opera, or, rather, an opera comique. It merits all the praise which has been bestowed upon it. Its title is *The Slim Princess*, and it fits her to perfection, the slowness mentioned being rather of the willowy order and giving her a chance to do some clever acting, of a more demonstrative kind that has fallen to her in her usual theatrical garb. The first act is located somewhere in Turkey, where the court is awaiting the return of the slim princess from foreign lands, where she has been sent by her papa "to be fattened up," so as to be acceptable in a city and a court where fatness, if not corpulence, is deemed beauty. The fattening process did not work and she returns as slim as ever, when, after a stormy scene, her father decided to send her to America. The book and lyrics, by Henry Blossom, inspired by the story, and the music by Leale Stuart are entirely satisfactory. They give the star and her support opportunity for a royal entertainment. The story is far from improbable, and the music is both musically and singable. The costumes are thoroughly artistic, while the possible chances for glittering effects on the part of the Turkish draperies are seized and utilized to the full.

Manager Will J. Davis, of the Illinois, has drawn one of the prizes of the season in *The Dollar Princess*, his elegance, originality, wit and charming music are appreciated by large audiences and the press. Of all the elements of the production probably the music outshines the rest, though there are many good singing voices and the company is clever. E. J. Conelly, of mysterious stranger elat, and a successful vaudeville tourist in the Ade play, Marse Corington makes an agreeable, sufficiently plausible and effective comedy character of the eccentric millionaire. Will West, bringing pleasant memories of Hook of Holland, is immensely popular as the circus man-

ager, and Cyril Biddulph is distinctly noticeable as the footman with the blushing legs. Daisy Le May, Carroll McComas, and Hilda Vining are all graceful and skilful young women with good voices and affable ways which win them much applause. Donald Brian's manner of the glided youth, his most ingratiating singing voice, and his little revelation of prowess as a dancer produce the most enthusiastic demonstration of the evening. His dance with Marie (Zena Curson), who was clever at it, too, had to be repeated many times. Encore were demanded also of the duet by Miss McComas and F. Pope Stampfer as the marquis, a young man with good address and an exceptionally pleasing voice. There is not an uncomfortable moment in *The Dollar Princess* for the theatregoer of refined taste; not an instance of bold skirt flirting or brash conduct by the chorus.

OTIS COLBURN.

STAGE TOPICS IN BOSTON

Baron Gustave von Palm on Theatrical Advertising—Few Novelties at the Theatres—Bills That Continue—Benton's Professional Gossip.

(Special to The Mirror.)

BOSTON, Sept. 27.—Baron Gustave von Palm, erstwhile theatrical manager and producer, once an actor, as he has confidentially whispered, apparently has little faith in the honesty of theatrical advertising. The Baron was a guest at the weekly luncheon of the Pilgrim publicity Association the other day, and he told the twenty-five members present what he knows about theatrical advertising—and apparently he knows quite a good deal.

The Baron told how modern advertising had its inception in theatrical advertising many years ago; the modern methods were born out of the theatre, as he often reiterated, but the work of the publicist is not connected with the theatre was based on different principles from that of the man engaged in commercial advertising. He explained how the advance man goes into a town, how he works, what his duties are and told of several of the "tricks" that have been pulled off by clever theatrical advertisers, mentioning especially that of Thompson & Dundy when they opened Luna Park at Coney Island. The Baron said he personally believed in newspaper advertising rather than billboards and made it quite plain to his hearers that theatrical advertising was never quite honest. By way of explaining what could be done to get the crowd he told of his own experience when he first opened the Crystal Maze in Boston. Desiring to get publicity when business began to fall off he bought 2,000 sterling silver stick pins from a Boston jeweler at 25 cents apiece and gave these away with a 15-cent admission. The result was that many women besieged the box office, paid their money and took their pins, but did not go on. In speaking of the theatre, the Baron said that in speaking of agents and advertisers he made an exception in the case of stock companies, especially referring to the Castle Square company in Boston. Their methods are more often perfectly legitimate, as they are so peculiarly placed that they must keep faith with their audiences.

Marie Doro's coming to town in her new play, *Electricity*, was the chief feature in interest this week, as nearly all the other attractions were continued ones, but this was sufficient to attract a large audience to the Park. It was well remembered how Miss Doro was formerly the leading lady with William Gillette and, therefore, there was a double interest in seeing the new play, which he had written for her and for whose opening performance he had come on to Boston with others from New York.

It was Miss Doro's first appearance here in two years. The piece is unquestionably the best meeting that she has had since she became a star and scored a hit from the outset. The plot concerns Emeline Twimbley, who, because her father is an enormously rich capitalist, considers herself unfortunate in view of her sudden interest in socialism. She has determined to earn her own living, but meantime James Hollenden, her brother Sam's chum, arrives from Europe eager to meet her who he has never seen. Her brother and she are at a social postscript meeting until after she has recovered from her distaste of wealthy men. While they are discussing how it can be managed she enters the house and Hollenden is hidden. The young lady declares her views afresh and informs her father that if she does not find a position she will marry only a working man. Hollenden remains hidden until her departure and then persuades Bill Brockway, foreman of the electricians working at the house, to change places with him. Then she dresses as one of the masquerade foreman hanging with the wire and admires him. The masquerade is kept up successfully and she calls on Brockway's mother, whereupon a new complication arises for Bill is in love with quite another girl, but eventually all is ingeniously arranged and gives comedy and heart interest touches to perfection. With her in the cast are John L. Shine, Edwin Nicander, and Shelley Hull, the last two former favorites at the Castle Square. Mrs. Thomas Whiffen, Ann Murdock, Myrtle Tansley, and other Boston favorites.

John Craig's Stock company at the Castle Square made another revival of interest this week, and when *Knights Were Bold* repeats the impression which it made when Francis Wilson gave it here last season, the mixture of mediocrity and the twentieth century.

Mr. Craig is not in the revival which gives Donald Meek a fine chance for comedy work in Mr. Wilson's old character, and Mary Young is admirable as the heroine.

This is the second week of *The Cub at the Globe*, where the new piece for the premiere at the theatre had been closed for a night. The story is one which has comedy predominating, with just enough sensationalism to urge on the melodramatic. The chief character is that of a young newspaper reporter and professional writer.

The type is somewhat similar to *Bad in a Gentlemen* from Mississippi, and Mr. Fairbanks plays it well.

Love Among the Lions is in the last week of its engagement at the Hotel, where it has been especially well received from the opportunities which it gives for A. E. Matthews, the London actor. While primarily a funmaker he is an actor of the greatest versatility, and the venture with which he invests the scene where he swears when he is supposed to go to the lion's capital, as the lion's cage is something decidedly out of the ordinary, and makes more talk than anything else in the whole piece. Jane Oakes is cast in different lines, as the heroine from anything that she has ever played here, and May Blaney as the lion tamer is another favorite in an unusually well cast.

Winchell Smith's other comedy, *The Fortune Hunter*, has settled down for a stay at the Tremont, and the only questions is how long it is too bad that *The Round Up* has been taken away now, for large at the Boston is, it does not begin to hold the crowds for a piece

which is in its fourth year here. The reason is easy to find—for the capacious stage of this house makes realistic a scene that seems cramped anywhere else. Here at last the battle in the canyon is shown to perfection.

Thomas A. Wise is at the end of his stay at the Majestic with *A Gentleman from Mississippi*, and the second year of the play proves that it is going into *The Old Homestead* type of perennial popularity hereabouts. It is just as well received as it was at the first hearing at the Park, and although the cast is entirely changed, it makes no difference as long as Mr. Wise plays the old Senator.

Frital Scheff is in the second and last week of her stay at the Shubert with *The Mikado*, which has served to present her as one of the most popular of young Yummers for a long time. Boston ought to be moderately familiar with *The Mikado* by this time, for this is the third presentation here since Spring, but this is also the best, so that big audiences are nicely deserved.

The *Hoboken Girl* is another old-timer that is in the second and last week of its stay here and after the departure of this enlarged show company the Back Bay Opera House will remain closed until the regular season.

The Arcadians has settled down at the Colonial for a long run, and there is no indication whatever of any decrease in popularity for this lively musical comedy from London certainly so long as Julia Sanderson remains as Helen and Frank Moulan and Percival Knight look out for the comedy. Arcadia will be located in Holyoke Street.

This week the Grand Opera House goes back to one of its old favorites, and *The Smart Set* makes a bid for Afro-American Boston. S. H. Dudley remains at the head of the company and Alida Greese Walker is another of the South Kent favorites.

McIntyre and Heath head the bill of the week at Keith's, and others there this week are Jack McKay, Stevens' Ruchampment, H. T. MacConnell, the Otto Brothers, Clara Belle Grooms and Jo, land, Myers and Ross, and Balerin's dogs.

At the Orpheum the chief features of the week are the Three Yocars, Bijou Comedy Trio, and Smith and Keesner.

Negro pugilists re-enforce two of the baroque shows in town this week. For Jack Johnson is at the Columbia with the Redicans, and Sam Langford at the Howard Athenaeum with the Brigadiers. The gallery needs no such supplement with Fred Irwin's new *Madame*, and the Casino gives the Star and Garter Burlesques.

The latest rumor about Claude Grahame-White, the English aviator who made such a stir at the Harvard meet, and who came back from New York for the special exhibition arranged by Mr. J. K. Keefe, is that he will be an actor. The fanciful story would have Eleanor Hobson return to the stage for a limited season and would make Mr. Grahame-White her leading man, as the hero is an aviator. It would be hard to imagine a man containing himself with the average leading man's salary when he can earn \$500 in ten minutes by taking a passenger around the course of an aviation meet, and does not even care much about doing that. The first of next month he is going to give daily exhibitions at the Brooklyn Fair.

May Blaney, who is off the stage the wife of A. E. Matthews, the London comedian, will not remain with Love Among the Lions the whole season, for she has been noticed by Charles Frohman, who will have the character of the hen pheasant when Monte Adams makes the production of *Chatterbox*.

Edward Halpin's relatives in this city received word that he was in a railroad wreck in Pennsylvania on his way from Philadelphia to Chicago, but was not injured. He is now in advance of *The Aviator*.

Thomas A. Wise and Douglas Fairbanks carried out their interchange of visits last week and each played in the other's production. First Mr. Wise went over to the Globe and took a small part in *Our Cousin*, his greatest hit by an extra line which he put in at the tag. He was in the dance scene where the cub was supposed to visit the only one in Kentucky who wasn't a fighter and as he went out he exclaimed: "That's a new way to treat your old partner," and the audience howled. In the speech before the curtain he paid tribute to his former associate just as he used to do last year. The next afternoon Mr. Fairbanks returned the compliment and went over to the Majestic to play his old character in *A Gentleman from Mississippi*. He could only do it for one act, for then he had to go back to rehearse a new scene in his own play at the Globe, and for the remainder of the *Knights Were Bold* Deming, the regular man, was the Bad Hapton, set Hapton.

There was a private hearing at Jordan last week of Pietro Artino, a new opera by Sig. Vallini, vocal instructor at the New England Conservatory of Music, to look by Sig. Maleno. The work may have its production here, but it will not be before another year. The action takes place in Venice in the sixteenth century and the story is based upon the life of the famous Italian satirist.

M. Armitage, the stage director of *Verbes Robinson's* company on its American tour, was one of the passengers arriving on the "Ivraide" last week. On the boat with him was Robert Jordan, son of Eben D. Jordan, hatter of the Boston Opera company, but he did not have much to say about musical affairs, for he had been abroad for six weeks of gross shooting in Scotland.

William A. Brady is looking out for a site for a new theatre here, according to an interview which Nick Young had with him last week. He is disturbed because news of two pieces have been cut short here in the past and for that reason he wants a house where he can play his attractions as long as he wishes.

JAY BENTON.

VAUDEVILLE.

Last week's bills were:
Fifth Avenue: Eva Tanguay, Rose Pitonof, Willette Whitaker, assisted by F. Wilbur Mill; W. H. Macart and Ethlynne Bradford, Mrs. Gardner Crane and company, Clifford Walker, Lancelotti and company, Lynch and Keller.

American: Harry Von Tilzer, Wish Wynne, Venus on Wheels, Hall and Earl, Girard and Gardner, Russian Dancers, Hammerstein's: Gus Edwards' Song Review, Countess de Swirsky, Ed. F. Reynard, Clayton White and Marie Stuart.

Colonial: Valessa Suratt and William Gould, Pat Rooney and Marion Bent, Goleman's dogs and cats, Ed. Morton, Farrell-Taylor Trio, the Daleys, Irene Dillon, Woods and Woods Trio, Mason-Keller company.

Alhambra: Jesse Lasky's On the House Top, Stuart Barnes, Hoy and Lee, Eva Taylor and company, Hayes and Johnson, Cunningham and Marion, Elton Polo Troupe, Ollivatti Troubadours.

Bronx: Carrie De Mar, Howard and North, Charles Leonard Fletcher and company, Three Leightons, May Elmore, La Vine-Cimaron Trio, Frank Wilson.

Current Bills.

Fifth Avenue: Rose Pitonof will continue at the Fifth Avenue Theatre for another week, the third of her engagement, when she will be promoted to the proud position of headliner. Second on the bill will be Jesse Lasky's musical comedy, The Photo Shop, with Charles J. Stine and Mamie Fleming. Others billed are Bothwell Browne, in his own original conception of girl types; Harry Fox and the Millership Sisters in Artistic Oddities; Musical Johnstons, the Xylophonists; Jarrow, the trickster; Madden and Fitzpatrick, in The Turn of the Tide; Harry Horton and company in Uncle Lem's Dilemma; Marnellies, a contortionist. Colonial: Jesse L. Lasky's latest production, On a House Top; Howard and North, Laddie Cliff, George Newburn, Four Readings, Ahearn Troupe, Amsterdam Quartette, Bert Cootie in A Lamb in Wall Street, Berry and Berry.

Alhambra: La Pia, in the sensational dance, The Spirit of the Waves; Jack Wilson and company, Jane Courthorpe and company, The Great Howard, Elsie Fay and company, Melville and Higgins, Charles and Henry Rigoletto and Lawson and Namon.

Bronx: Edna May Spooner and company in An Obstinate Family, Avon Comedy Four, Hoy and Lee, Gene Green, Trovolo, Elton Polo Troupe, Clark and Bergman, Cherbino Brothers, Jesse L. Lasky's New Pianophilend Minstrels.

American: Pauline the Hypnotist, Wish Wynne, Wilfred Clarke and company, Billy Dillon, Charles E. Dodsworth and company in Scrooge, Will Van Allen, Farley and Claire, La Freya.

Hammerstein's: Adele Ritchie, Gus Edwards' Song Review, The Bandit, Hedges Brothers and Jacobson, Amoros Sisters, Conroy and Lamaire, Raleigh and Steger, Cyclone Burnetts, Ruby Raymond and company.

PAULINE WITH MORRIS.

Pauline opened last Monday night at the American Music Hall under a twelve weeks' contract with William Morris at \$2,000 a week. All differences between Pauline and Manager Morris have been amicably settled and this engagement was the result. Pauline's remarkable success abroad unquestionably will be duplicated in this country, as he already has many friends among the theatregoers in America.

RAYMOND BREAKS RECORDS IN ENGLAND

The Great Raymond, who has been appearing in England and will open on Sept. 31 in London for an indefinite engagement, has been doing a remarkable business throughout the English provinces. He has broken records in every house he has played in in Great Britain so far, with the exception of three. Mr. Raymond will remain in London for an indefinite engagement and is un-settled as to when he will return to this country.

NEW MADISON SKETCH A HIT.

Violet Black in a new farce by James Madison scored the hit of her vaudeville career at the Warburton Theatre, Yonkers, last week. It is called The Girl with the Wink, and calls for a supporting company of four people. Miss Black as Polly Prim, a stenographer who gets mistaken for an actress, had a part built expressly around her individuality, and had the audience in a constant gale of laughter.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Ahearn, Chas., Troupe-Colonial, N. Y. C.
Allison, Mr. and Mrs., Orph., New Orleans, La.
Alpha Troupe-Orph., Minneapolis, Minn.
Arlington Four-Temple, Rochester, N. Y.
Artois, Jack, Duo-Orph., Oakland, Cal.
Avon Four-Bronx, N. Y. C.
Barnard Romeo-Orph., Cincinnati, O.
Bayes, Nora, and Jack Norworth-Maj., Chgo.
Behan, George-Orph., Salt Lake City, U.
Belmont, Joe-Bath, Eng., 20-Oct. 1, Halifax
3-8, Queens, Poplar, 10-15, Maldstone 17-22.
Bergere, Valerie, Players-Keith's, Phila.
Grand, Pittsburgh, Pa., 3-8.
Berry and Berry-Colonial, N. Y. C.

Bison City Four-Orph., Oakland, Cal.
Bretonne, May-Star, Monessen, Pa., 20-Oct. 1.
Browne, Bothwell-Fifth Ave., N. Y.
Carson and Willard-Columbia, St. Louis, Mo.
Cartmell and Harris-Orph., Cincinnati, O.
Channing-Foster's, Newark, N. J.
Chip, Sam, and Mary Marble-Shea's, Buffalo, N. Y.
Clark, Wilfred-American, N. Y. C.
Cliff, Laddie-Colonial, N. Y. C.
Clippers, Quartette-Poli's, New Haven, Conn.
Connelly and Webb-Dominion, Ottawa, Ont.
Connelly, Mr. and Mrs. Erwin-Orph., Los Angeles, Cal., 20-Oct. 8.
Cooke, Miss Rother and Sommers-Ronacher's, Vienna, Aus., 19-30, Central, Dresden, Ger., Oct. 1-31.
Coots, Bert-Colonial, N. Y. C.
Courthorpe, Jane-Alhambra, N. Y. C.
Courthorpe, Jane-Alhambra, N. Y. C.
Crane, Viola-Maj., Denver, Colo., 24-Oct. 1.
Crawley, Will, and Ed. Blanche-Orph., Kansas City, Mo., 25-Oct. 1.
Cunningham and Marion-Orph., Harrisburg, Pa., Maj., Johnstown, Pa., 3-8.
Dagwell Sisters-Chase's, Washington, D. C.
Dale and Boyce-Orph., St. Paul, Minn., Orph., Minneapolis, Minn., 2-8.
Daly's Country Choir-Empress, Milwaukee, Wis., Unique, Minneapolis, Minn., 3-8.
Davis, Edwards-Orph., Des Moines, Ia., Oct. 3-8.
Dean-Orr Sisters and "Sheet" Gallagher-Empress, Milwaukee, Wis., Grand Family, Fargo, N. D., 3-8.
De Reno and La Due-Auditorium, Lynn, Mass.
De Witt, Burns and Torrance-Reichallen, Cologne, 10-31, Scala, Copenhagen, Denmark, Oct. 1-31.
De Wolfe, Four-Poli's, Scranton, Pa.
Dillon, Billy-American, N. Y. C.
Dodsworth, Chas. E.-American, N. Y. C.
Doherty Sisters-Coliseum, London, Eng., Sept. 1-30.
Drew, Frankie-American, Chgo., Ill., American, Omaha, Neb., 3-8.
Duncan, A. O.-Orph., Minneapolis, Minn., Orph., Sioux City, Ia., 3-8.
Ewen and Prince-Pantages, Denver, Colo.
Fay, Elsie-Alhambra, N. Y. C.
Fentile and Valorie-Orph., Omaha, Neb., Orph., Memphis, Tenn., 2-8.
Fields, Will H., and La Adella-Orph., Akron, O.
Finney, Maud and Gladys-Grand, Indianapolis, Ind.
Fos, Harry, and Millership Sisters-Fifth Ave., N. Y. C.
Frey Twins-Shubert, Utica, N. Y.
Glose, Augusta-Orph., Spokane, Wash., Orph., Seattle, 3-8.
Goldsmith and Hoppe-Poli's, Bridgeport, Conn.
Gordon and Marx-Keith's, Utica, N. Y.
Grant, Sidney-Orph., Cincinnati, O.
Granville, Bernard, and Wm. F. Rogers-Orph., Denver, Colo.
Green, Gene-Bronx, N. Y. C.
Gus Edwards' Song Review-Hammerstein's, N. Y. C.
Harris and Randall-Orph., Portsmouth, O., Orph., Charleston, W. Va., 3-8.
Haskell, Loney-Trent, Trenton, N. J.
Hasty, Charley-Maj., Montgomery, Ala.
Hawley, E. Frederick-Hammerstein's, N. Y. C.
Hayman and Franklin-Hipp, Norwich, Eng.
Hipp, Lewis, 3-8, Skorditch, London, 10-15, Palace, Harley, 17-22.
Hayward and Hayward-Orph., Des Moines, Ia., 3-8.
Hedges Bros.-Hammerstein's, N. Y. C.
Hoy and Lee-Bronx, N. Y. C.
Holland, Ray-Orph., Cincinnati, O.
Horton, Henry, and Inez-Krystal, N. Y. C.
Howard-Alhambra, N. Y. C.
Howard and Howard-Orph., Frisco, Cal.
Howard and North-Colonial, N. Y. C.
INGRAM, BEATRICE-Colonial, Norfolk, Va.
Innes and Ryan-Main St., Peoria, Ill., Gaiety, Galesburg, Ill., 3-8.
Jacobson-Hammerstein's, N. Y. C.
Jarrow-Fifth Ave., N. Y. C.
Jennings and Renfrew-Temple, Detroit, 3-8.
Johnstons, Musical-Fifth Ave., N. Y. C.
Jolly and Webb-Trent, Trenton, N. J.
Kaufman, Reb, and Inez-Krystal, Palaet, Leipzig, Ger., 1-30, Folies Bergere, Paris, Fr., Oct. 1-31.
KNIGHT, HARLAN E.-Orph., Memphis, Tenn., 20-Oct. 1.
La Freya-American, N. Y. C.
La Pia-Alhambra, N. Y. C.
Lawson and Namon-Alhambra, N. Y. C.
McCormack, Frank-Poli's, Bridgeport, Conn., Poli's, Hartford, Conn., 3-8.
McCullough, Carl-Bijou, Lansing, Mich., Maj., Kalamazoo, Mich., 3-8.
McDowall, John and Alice-American, Anderson, Ind.
Madden and Fitzpatrick-Fifth Ave., N. Y. C.
Marke, Dorothy-Berlin, N. H., Portland, Me., 3-8.
Marville and Higgins-Alhambra, N. Y. C.
Millman Trio-Central, Dresden, Ger., 10-30.
Schumann's, Frankfurt, Ger., Oct. 1-15, Central, Nuremberg, 16-31.
Mitchell and Cain-Empire, Swansea, Wales, 26-Oct. 1, Empire, Newport, 3-8, Coliseum, London, Eng., 10-15, Empire, London, 17-22.
Montgomery, Ray, and Healey Sisters-Orph., Evansville, Ind., Mary Anderson, Louisville, Ky., 2-8.
Moran and Wiser-Deutches, Munchen, Bav., 1-31.
Newburn, Geo.-Colonial, N. Y. C.
Night in a Turkish Bath-Young's Pier, Atlantic City, N. J.
Nosses, Six-Columbia, St. Louis, Mo.
Nugent, J. C.-Orph., Los Angeles, Cal., Orph., Ogden, U., 2-8.
Olive-Temple, Rochester, N. Y.
On the House-Top-Colonial, N. Y. C.
Pauline-American, N. Y. C., 20-Oct. 8.
Photo Shop-Fifth Ave., N. Y. C.
Pianophilend Minstrels-Bronx, N. Y. C.
Pitonof, Rose-Fifth Ave., N. Y. C., 12-Oct. 1.
Pope and Doe Duo-Orph., New Orleans, La., Lyric, Mobile, Ala., 3-8.
Reed Bros.-Orph., New Orleans, La., Lyric, Mobile, Ala., 2-8.
Rigoletto Bros.-Alhambra, N. Y. C.
Ritchie, Adele-Hammerstein's, N. Y. C.
Ritter and Foster-Palace, Grimsby, Eng.
Rosa, Hamburg, Ger., Oct. 1-31.
Rocamora, Suzanne-Orph., Ogden, U., Orph., Denver, Colo., 2-8.
Rocky and Ray-Maj., Fr. Worth, Tex.
RYAN, THOS. J.-RICHFIELD-Orph., Ogden, U., Orph., Denver, Colo., 2-15.
Singing Girls, Three-Maj., Little Rock, Ark.
SABEL, JOSEPHINE-American, Chicago, Ill., Main St., Peoria, Ill., 3-8.
Stewart, Edna-Bronx, N. Y. C.
Tanguay, Eva-Columbia, Cinfi, O.
Trovolo-Bronx, N. Y. C.
Van, Billy-Maj., Seattle, Wash.
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GET MADISON'S BUDGET No. 12-41.

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V.C.G. THE TALL TALE TELLER

Van Hoven-Bronx, N. Y. C., Keith's, Boston, Mass., 3-8.

Wentworth, Vesta and Teddy-Orph., Sioux City, Ia., Orph., Minneapolis, Minn., 3-8.

Whitford, Annabelle-Temple, Detroit, Mich.

Willard and Bond-Maj., La Crosse, Wis.

Williams and Stevens-Auditorium, Norwich, Conn., 20-28, Orph., Haverhill, Mass., 20-Oct. 1.

Wilson, Jack-Alhambra, N. Y. C.

Wynne, Wish-American, N. Y. C.

At the Fort Scott, Kan., Airdome (Harry C. Erlich), the Hutchinson Stock company offered The Fatal Wedding. For Her Old's sake, A Romance of Gold Hollow. The District Attorney and Southern Folks Sept. 12-17 to profitable and well pleased business. The De Armord Sisters Sept. 10-23.

The Alton, Ill., Airdome closed Sept. 24, after the most profitable season in its history. Manager Wm. M. Saurage had more than 15,000 paid admissions in one week and few performances lost on account of weather.

The Kearney, Neb., Airdome closed a very successful first season Sept. 17, and there were only two dark weeks during the season, when moving pictures were used. Managers Saur and Herbig have given their patrons excellent attractions and are making preparations for even better things for next season.

Harvey's Players presented St. Nimo and Thelma Sept. 4-10 at Jake Rosenthal's Airdome, Guthrie, Okla., to fine business. Same company in Black Flag and The Power of Politics Sept. 11-17.

At Beardstown, Ill., the Airdome closed for the season and the managers, Goodell and Harris, will give entire attention to the Gem Theatre.

At Alexandria, La., the Algramdale (F. E. Rowland), Lemley and Bernard and Minor and Camille Sept. 11-18 drew big business. The Curtis Comedy company opened Sept. 19 with band and orchestra.

The Airdome Amusement company (F. R. Hallam), Washington, Pa., Haliday's Players Sept. 12-17 closed the most successful season in the history of the airdome here. Plays: In Arizona, A Handful of Sweetheart, The Girl in Command, and Under Southern Skies.

Manager A. L. Smith of the Owensboro, Ky., Airdome, has drawn the canvas roof and tarpaulin sides, thus making the house a place of comfort on cool nights. Business good Sept. 10-24, with Blanch Kruger, Edmunds and Hall, and Haverly and Wells.

Harvey's Players presented The Black Flag Sept. 11-14 at the Dubuque, Ia., Airdome, and drew good houses. Same co. in The Charity Ball Sept. 15-21 and The Rosebud of the Rock Sept. 22-24.

At the Coliseum Airdome (Oscar Nix), Tulsa, Okla., the La Verne Stock company drew good business Sept. 15-24. At the Grout Lake Airdome (Professor Blashoff) pictures and vaudeville.

Motion Picture Postscript

(Continued from page 20.)

manufacturers, although in one or two cases the wrong maker appears to be mentioned. A number of the films denounced are what are known as "junk," two or three years old, and ought to have been out of circulation long ago. Others are more or less harmless farces, according to one's viewpoint. The spirit in which the criticisms are written is indicated by the fact that no mention whatever is made of the many films of real merit which the World investigators must have seen. The matter will be treated more fully in next week's MIRROR.

THE SPECTATOR.

DISCUSSION STARTED BY "PLAY BUILDER."

THE MIRROR is in receipt of a number of communications discussing points raised by "Play Builder" and by THE MIRROR'S Spectator in last week's issue of this paper, in regard to motion picture scenario writing and alleged piracy from magazines and dramatic compositions. Some of these letters are very interesting and will be published in next week's issue of THE MIRROR.

FALSE RUMOR DENIED.

News, Spoor and Anderson Have Not Severed Business Relations.

Last week, too late for publication in THE MIRROR of Sept. 21, a communication was received from George K. Spoor, of the Essanay company, denying a statement that had been published in another paper to the effect that Mr. Spoor and G. M. Anderson had severed business relations.

"The statement is absolutely untrue," writes Mr. Spoor. "The rumor was probably circulated by discharged employees for a purpose. Mr. Anderson is now in the West with a large and well-equipped company producing Western subjects."

Later a denial of the rumor is at hand from Mr. Anderson, in which he says: "I wish to say most emphatically that the statement is untrue. No such action has been contemplated, and that my connections with Mr. Spoor in the Essanay company have been most satisfactory to myself and that there is not the remotest possibility of my making a change."

"THE DELUGE" BY VITAGRAPH.

The Vitagraph Company has in preparation a Biblical film of pretentious importance, The Deluge, and has been using animals from the Hippodrome for the Noah's Ark scenes.

MOTION PICTURE NOTES.

Called from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Fort Dodge, Ia., Magic (J. Jolly Jones) at Vaudeville in addition to good pictures drew big houses Sept. 19-23. The Star opened under management of E. L. Lowell to good business Sept. 19. The Empire (L. Bornstein): Good business Sept. 19-24.

The Standard Amusement Company, of Chicago, leased the Princess Theatre, at Dubuque, Ia., and will devote it to motion pictures. Racine, Wis., has another picture house, which opened Sept. 24. Dennis Long, for many years connected with the Racine Theatre, is the proprietor.

Charles Bristol, manager of the New Lyric Theatre, at Lima, O., says that the house is now complete and the doors will open Sept. 22. The house, which is one of the largest and most complete in the State, will seat 500. Manager Bristol has been in the amusement field for thirty-five years, and his townspeople wish him success in his new undertaking.

The Colonial Theatre, at Cumberland, Md., offered a bill including Horn and Horn and motion pictures 19-24 to good business. The attractions at the Magnet Sept. 19-24 were Baker and De Sales and Elsa Herber: business good. Miss White and Coffel drew good houses to the Lyric Sept. 19-24.

Tulsa, Okla., has no fewer than six houses devoted to the "silent drama," and all did good business Sept. 18-24. The houses and managers are: The Lyric (R. B. Stevens), Idle Hour (Louis Olsan), Empire (Carl Gregg), Majestic (C. G. Helphrey), I-See (E. P. Tenney), and the Pathé (J. H. Benson).

Business continues good at the Virginian and the Cockade, at Petersburg, Va., Sept. 19-24. The Grand, under management of W. L. Montgomery, at Jacksonville, Fla., did a turn-away business Sept. 19-23. There is never a vacant seat in the house after 7 p.m.

At Kearney, Neb., the Crescent has been doing good business during the hot season, and the attendance has increased since the City Council passed an ordinance prohibiting certain classes of films. An excellent line of films have been shown here the past month, and the proprietors state they will use nothing but the best. Paul Hoppen, one of the proprietors of the Crescent Theatre here, will open a new picture house about Sept. 24, to be called the Lion. Licensed films and the same excellent entertainment given at the Crescent will be given. Illustrated scenes were discontinued during the summer months, and they may be out on again during the winter months should the patrons desire the added feature.

Motion pictures are shown at three houses in Williamsport, Pa. The Lycoming Opera House (L. J. Fish), the Grand (Keyes and Gorman), and the Orpheum, all pleased good business Sept. 19-23.

At Hannibal, Mo., the New Star, Goodwin, and Majestic enjoyed good business Sept. 19-23. The Electric Palace is now operating in Pilton's Hall. Fine quarters and business.

Franklyn Fox, manager of the Irwin Moving Picture Theatre, at Goshen, Ind., reports that during county fair week he had over 5,000 paid admissions. Manager Fox abandoned the plan of offering vaudeville and songs which he inaugurated at the previous county fair, and confined his entertainment to pictures.

At Dover, N. H., the Lyric (Dolan and Paul): Fannie Hatfield and company in pleasing playlets, with specialties by Ardelle and Leslie, Fagan and Marian, and independent motion pictures pleased packed houses nightly Sept. 19-23. At the Orpheum (M. J. White): usual good business prevailed Sept. 19-23: excellent licensed films and good specialties by Charles A. Osborne, May McDonald, the Great Brooks, and Nelson and Millidge more than pleased.

The Iris (F. W. Worrell) opened for season at Chico, Cal., with vaudeville and pictures Sept. 14.

At Fall River, Mass., the picture houses are all doing excellent business. At the Palace: Barnes-Heming company in Mrs. Potter's First, Grimes and Satchell, La Tusk. Premier: Sadie Graham, Dean and Sibbie, Hense and Walsh, Marmelo and Wolf, and the feature picture, A Fight for a Life. At the Bijou: Howard and Linder, Emerald and Danes, Kaufman and Gaf, and the headline picture, The Road to Richmond. The Nickelodeon opened Sept. 19, under the management of Walter Bigelow. The Savoy will open Sept. 26, under the direction of C. E. Cook and M. R. Shedy. Will Manning will have charge of the Savoy box-office the coming season. Fred West, stage director at Shedy's Newport theatre, will direct the Bijou stage this season.

AROUND VARIOUS CIRCUITS.

Better Attractions for the Minor Cities of the South—Prosperity Still Rampant.

C. A. Hunt Southern Circuit, (Inc.)

Henry W. Savage's production of Miss Patay is booked on this circuit.

Wagonai and Komer's big success, Seven Dars, is also booked on this circuit.

The latest report from the management of Human Hearts company reports good business, and the same for St. Elmo, both playing this circuit.

A. J. G. Field's Minstrels, The Climax, and Paid in Full report good business at Petersburg, Va. They are booked on this circuit.

The management of Osborn's Minstrels reports business good at Morristown, Tenn.

R. L. Flanagan, manager of the New Opera House at St. Paul, N. C., has arranged to open his theatre with a big musical extravaganza Oct. 14.

Polly of the Circus is booked on this circuit.

National Theatre Owners' Association.
J. J. Coleman, secretary of the National Theatre Owners' Association, announces the following new members: Opera House, Titusville, Pa.; Opera House, Annapolis, Md.; Croston Opera House, Angola, Ind.; Auditorium, Gallatin, Tenn.; Bohm Theatre, Dover, N. J.; Gault Theatre, Gloverville, N. Y.; Elk Theatre, Bluefield, W. Va.; Landers' Opera House, Springfield, Mo.; Noble Street Theatre, Anniston, Ala.; Academy of Music, Newburgh, N. Y.; Grand Opera House, Anderson, Ind.; Academy of Music, Kalamazoo, Mich.; Indiana Theatre, Marion, Ind., and the Grand Theatre, Marion, Ind.

American Theatrical Exchange.

Recent bookings through this office are Miss Patay, Beverly of Graustark, Three Weeks, and The Flower of the Ranch.

The Grand Opera House at Sherman, Tex., has been remodeled and is now an up-to-date theatre.

The new theatre at Tyler, Tex., just completed the past week, is booked from this office.

The Academy of Music, Newport News, Va., has been added to their circuit, also the theatres at Arlington, S. C. and Mt. Airy, N. C.

J. J. Coleman Circuit.

Clara Lipman will tour Mississippi, Kentucky and Indiana in October.

Viola Allen was booked over this circuit during the past week.

Bill, with Sidney Drew, did a very large business through Mississippi and Louisiana the past week.

Beverly of Graustark, under the management of Delamater and Norris, will tour this circuit in March.

Miss Nobody from Starland will play southern Indiana in December.

The sensational hit, The Sixth Commandment, will play this circuit, beginning late in October.

Low Fields' The Girl Behind the Counter will play Louisiana and Texas in November.

The Man of the Hour will play this circuit in November, December and January.

Girls has booked a tour of this circuit, beginning in December.

Max Fisman in Mary Jane's Pa will tour this circuit in February and March.

Zeke, the Country Boy, carrying a band and lady orchestra, will play the smaller Arkansas towns in December.

The Mocking Bird will play Kentucky and Mississippi in January.

DATES AHEAD.

Received too late for classification.

ARRIVAL OF KITTY (Doherty Collins, mgr.): Canton, Pa., 28. Muncy 29. Danville 30. Lewistown Oct. 1-3. Pottstown 5. Millville, N. J., 6. Salem, N. J., 7. Norristown, Pa., 8. BLANEY, HARRY CLAY (Henry Pierson, mgr.): Bayonne, N. J., 26-28. Wilkes-Barre, Pa., 29-Oct. 1. Baltimore, Md., 3-5. BROKEN IDOL: Des Moines, Ia., 29. CALL OF THE WILD: Montreal, P. Q., 26-Oct. 1.

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CHICAGO STOCK (Chas. H. RossKam, mgr.): Erie, Pa., 26-Oct. 1. Loraine, O., 3-8. CHINATOWN TRUNK MYSTERY: Brooklyn, N. Y., 3-8.

CITY THE (Co. 3): Glendive, Mont., 28. Billings 29. Butte 30. Helena Oct. 1. 2. Missoula 3. Wallace, Ida., 4. Spokane, Wash., 5. 6. Walla Walla 7. North Yakima 8. Tacoma 9.

DAVID COPPERFIELD (E. C. White, mgr.): Louisville, Ky., 26-Oct. 1.

COLONIAL STOCK: Georgetown, P. E. I., Canada, 28. 29.

COUNTY SHERIFF (O. E. Wee, mgr.): Newport, Vt., Oct. 1. Barton Landing 3. Londonville 4. Danbury, N. H., 5. Littleton 6. Whitefield 7. Lewiston, Me., 8. Sanford 10.

CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Georgetown, O., 3-8.

CULHANE'S COMEDIANS (Macklyn Allyn, mgr.): Fowlerville, Mich., 3-8.

CULHANE'S COMEDIANS (Tom Wilson, mgr.): Sandusky, Mich., 3-8.

DODGE, SANFORD (D. B. Ford, mgr.): American Fork, U. S., 28. Mant Oct. 1. Ephraim 3. A. Birmingham Canyon 7.

FINKE, DODGE, CIRCUS: Willard, N. M., 28. Ft. Sumner 29. Hesperford, Tex., 30. Tulsa, Oct. 1. Lubbock 3. Plainview 4. Canyon 5. Clovis, N. M., 6. Portales 7.

GILMORE, PAUL (Harry J. Spellman, mgr.): Peekskill, N. Y., Oct. 4.

GILPINS, HYPONOTISIS (J. H. Gilpin, mgr.): Centralia, Ill., Oct. 1-5. Collinsville 6-9.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): So. Framingham, Mass., 28. Plymouth 29. Worcester 30. Woonsocket, R. I., Oct. 1. Wakefield 3.

GREAT JOHN GANTON (Messrs. Shubert, mgrs.): Montreal, P. Q., 26-Oct. 1.

GRAHAM STOCK (Chas. H. RossKam, mgr.): Clinton, Mo., 26-Oct. 1. Butler 2-8.

HAGENBECK-WALLACE CIRCUS: Elberton, Ga., 28. Greenwood, S. C., 29. Newberry 30. Columbia Oct. 1. Augusta, Ga., 3.

HENDERSON STOCK (W. J. and R. B. Henderson, mgrs.): Fort Dodge, 28-26-Oct. 1.

HILLMAN'S IDEAL STOCK (E. P. Hillman, mgr.): Clay Center, Neb., 26-Oct. 1. Minneola, Kan., 3-8.

HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Dunkirk, N. Y., 28. Oil City, Pa., 29. Titusville 30. Jamestown, N. Y., Oct. 1. Corry, Pa., 3. Kane 4. Ridgeway 5. Reynoldsville 6. Punxsutawney 7. Altoona 8.

ILLIN TON, MARGARET (Edward W. Elsner, mgr.): Los Angeles, Cal., Oct. 3-8.

JUST A WOMAN'S WAY (Oliver Labadie, mgr.): Wells, Minn., 28.

LOTTERY MAN: Allentown, Pa., Oct. 4. South Bethlehem 5. Pottstown 6.

MAN ON THE BOX (Trousdale Brothers, mgrs.): Belle Plaine, Kan., 28. Englewood 29. Ashland 30. Coldwater Oct. 1. Anthony 4. Alva, Okla., 5. Cherokee 6. Kingfisher 7. Meadford 8.

MISSOURI GIRL (Jos. Rith, mgr.): Buena Vista, Va., Oct. 1. Christiansburg 4. Wytheville 5. Marion 6. Abingdon 7.

MOCKING BIRD: Schenectady 29. Troy Oct. 1. Amsterdam 3. Albany 4. 5. Glens Falls 6. Poughkeepsie 7. Utica 8.

MY WIFE'S FAMILY (W. L. Stewart, mgr.): Cohasset, Mass., 28. Plover, 29. Tremont 30. Kingston Oct. 1. Ottawa 3-5. North Bay 6. Cobalt 7. 8.

MY WIFE'S FAMILY (Wallace R. Cutler, mgr.): Davis, W. Va., 29. Haine 30. Piedmont Oct. 1. Salisbury, Md., 3. Brinswick 4. Annapolis 5. Fredericksburg, Va., 6. Harrisonburg 7. Clifton Forge 8.

POWELL AND COHAN'S MUSICAL COMEDY (Central): Kendallville, Ind., 26-Oct. 1. Ashland 6. 8-8.

RUGLE BROTHERS: Jackson, Tenn., 28. Paducah, Ky., 29. Henderson 30. Hopkinsville Oct. 1.

ROYAL SLAVE (George H. Rubb, mgr.): Renasola, Ill., Oct. 1. Chicago Heights 2. Monmouth 3. Peru 4. Mendota 5. Shabbona 6. Amherst 7. Morrison 8.

SINS OF THE FATHER: Covington, Va., 29. Lexington 29. Lynchburg 30. Bluefields, W.

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Va., Oct. 1. Roanoke, Va., 3. Danville 4. Winston-Salem, N. C., 5.

TEAL, RAYMOND, MUSICAL COMEDY (Frank Wolf, mgr.): Oklahoma City, Okla., Oct. 5-8.

THREE TWINS (Jos. M. Gaites, mgr.): Des Moines, Ia., 30-Oct. 1.

Barred.

MOLLER-BAKER.—John Moller, Jr., to Daisy Baker (Daisy Dumont), in Greenwich, Conn., Sept. 22.

WALTER-WITHAM.—Bert Walter to Marion Witham, in Minneapolis, Minn., Sept. 16.

ZIEGFELD-KAVANAUGH.—Oliver C. Ziegfeld to Katherine Kavanaugh, in Baltimore, Sept. 21.

Died

ANDREWS.—Ethel L. Andrews (Ethel Bruce), in New York, Sept. 23, aged 36 years.

BARCLAY.—Anna Barclay, in Peekskill, N. Y., Sept. 20.

DOUGLAS.—Mary Van Deuyter Douglas, 81 years old, in Morristown, N. J., Sept. 21.

FLETCHER.—Kate Fletcher, in New York, Sept. 20, aged 61 years.

ELY.—Marie Anna Ely, infant daughter of Mr. and Mrs. Gilbert Ely.

FELTMAN.—Charles Feltman, at Cassel, Germany, on Sept. 19, aged 68.

FORRESTER.—Mrs. Sarah Forrester, in Amityville, N. Y., Sept. 16, aged 77 years.

KALZ.—Joseph Kalz, in Vienna, Sept. 20, aged 52 years.

LESTER.—Roy B. Lester, at Saranac Lake, N. Y., on Sept. 20.

NELSON.—Christopher Nelson, in Columbus, O., Sept. 22, aged 43 years.

WHITNEY.—Myron W. Whitney, in Sandwich, Mass., Sept. 19, aged 74 years.

ST. LOUIS.

Frank McIntyre Pleased Olympic Patrons—
Havlin Stock Company Proved Capable.

The traveling salesman 19-34 had its annual success at the Olympic. The production had not deteriorated in the least from its premiere standard.

Three Twins returned to the Century evening 25. Victor Morley in the Third Twin role was as amusing and sprightly as ever. Miss Alice, successor to Miss Fallon, as the "Cuddie Up" singer, equaled her predecessor's work. Marie Fanchonetti, the new Yama-Yama girl, was charming and capable. The play was cleverly and brilliantly staged and delivered.

The Dollar Mark played the Garrick 19-24. Robert W. West could be done to impress as a Graham. Norma Winslow was admirable as the manicurist.

The American offered Beverly and drew lovers of adventure and romance in large housefuls 19-24. Justina Wayne as Beverly was very good. Lawrence Ewart played the prince capably.

The Cowboy and the Thief was played at the Imperial by a good co., including Louis E. Ramsdell, Grace Childers, and others. Stripped of much melodrama, the play was the more a success.

The Havlin Stock company produced The Curse of Drink at that house 19-24. Jessaline Rogers as Nellie Sanford and Frank T. Charlton as Harry Rand were strong and well supported. The Columbia headlined The Code Book, a strong dramatic playlet. Bill included Maud and Gladys Finney, swimmers; Captain Maximilian Gruber's trained animals, and other good acts.

The Princess' second bill since its erection headlined Cleopatra, Oriental dancer. Adelaide and J. J. Hughes won the audience over in a dancing act. The Coopers were Jewish comedians.

My Millinery Bill headlined at the Colonial and was very well done by Mr. and Mrs. Frank Daniels. Other acts were bright.

Edmond Hayes in The Wise Guy appeared at the Standard.

Joe Morris and The Dainty Duchess aggregation appeared at the Gayety.

Billie this week: Olympic. The Member from Oark: Century. Seven Days: Garrick. Law Dicks: Minstrels: American. The Port of Missing Men: Imperial. Through Death Valley: Havlin's. The Governor and the Boss.

FRED L. DOYLE.

BALTIMORE.

The Concert at Ford's—Three Million Dollars—
The Lottery Man—Vaudeville.

BALTIMORE, Sept. 27.—David Belasco presents his comedy company in a new play by Herman Bahr, Americanized by Leo Dietrichstein, entitled The Concert at Ford's. In the company are Leo Dietrichstein, Janet Beecher, William Morris, Jane Grey, John W. Cope, Catherine Procter, Alice Leal Pollock, Kathryn Tyndall, and Mary Johnson. Otis Skinner will follow Oct. 5.

The musical comedy, Three Million Dollars, is seen at the Academy. The book is by Edgar Allen Woolf; the lyrics by David Kemper, and the music by Anatol Friedland. In the company are Ada Meade, Harry Depp, George Lydecker, George W. Barber, Hans Reed, Ben Corday, Grace Griswold, Carolyn Gordon, Dorothy Brenner, Frances Alala, Ocie Williams, and Ethel Mostyn. The Girl in the Taxi, with Carter de Haven, will follow. Beside McCoy in The Echo Oct. 10.

Cyril Scott and the players associated with him during the engagement of The Lottery Man at the Bijou Theatre are at the Auditorium this week. Next week, Up and Down Broadway, with Eddie Fox and Emma Carns.

David Belasco will spend the week here looking after The Concert.

A Minister's Sweetheart, an interesting pastoral drama, holds the stage of the Holiday Street. Next week, Harry Clay Blaney in The Boy from Wall Street.

Gertrude Hoffman heads the bill at the Maryland. Vaudeville is presented at the Victoria and Raroy, and the burlesque at the Gaiety and New Monumental.

DETROIT.

Montgomery and Stone Break a Record—The
Week's Attractions.

When the final count is taken it is surmised that it will be found that Montgomery and Stone in The Old Town have broken the attendance record at the Detroit Opera House, according to Manager Harry Parent. Montgomery's impersonation of a Japanese dignitary and the larrikin exhibition of Stone came as a complete surprise, exemplifying the resourcefulness of two of the most original comedians. The production was handsomely mounted and dressed. Mrs. Fiske 26-28.

Way Down East paid its annual visit 19-24, drawing fair attendance to the Garrick (Guy Bates Post in The Sizzer 20-22. De Wolf Hopper 29-Oct. 1. Sunday afternoon and evening Creator and his band will open the usual Winter concert season.

At the Temple 19-25 Odva gave the best swimming and diving exhibition ever seen in Detroit and record attendance responded. William Perry, the human frog, gave a marvelous contortory exhibition. Seymour Brown and Nat Ayer scored heavily. The balance of the bill was made up by Gordon Eldrid and co. in a laughable skit. Won by a Leg: the American Musical Suffragettes, Ferrell Brothers, and James McDonald.

Graustark at the Lyceum 18-24. Next week, Ward and Vokes.

The Merry Whirl co. at the Avenue 18-24 was the latest and liveliest organization seen at the house. The American Musical Suffragettes, Ferrell Brothers, and James McDonald.

Miles' Theatre featured Josephine Corcoran, the

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aeroplane girl, and the musical Bell Family

A Break for Liberty was the current attraction at Detroit's home of melodrama, the Lafayette, 18-24, and next week Hal Reid will appear in his own play, The Kautschian.

ELYP A. MARONI.

PARKS AND AIRDOMES

The Outdoor Season Well Advanced in Various
Cities—Notes of Openings.

Electric Park, Kansas City, Mo., announces the big annual Missouri Valley Fair and Exposition which is to be held within its gates for sixteen days beginning Oct. 24. All of the usual park features will be reopened and with twelve acres of exhibits and Ferris's Band as a headliner there should be no lack of entertainment for the visitors.

At Lancaster, On the Lyric (A. L. Barr), Two Americans Abroad Sept. 14, had poor business owing to inclement weather. Company good.

At Lusk Park (John Hinkel), Johnstown, Pa., the Interstate Fair, Sept. 12-17, was a big success despite bad weather opening week. The fair features was Strobel's dirigible balloon, managed by Mr. Seyfrang, of Toledo, O. Business big.

Rogers' Band Park at Goshen, Ind., has closed its second annual season, which was financially successful. Until Labor Day the park did not lose a day or night on account of rain. The United Carnival company played a profitable engagement, having nearly 10,000 admissions the week. The company gave fine satisfaction. The Monarch company had a poor week and gave poor satisfaction. Aside from the two carnival attractions and special Fourth of July and Labor Day programmes the park attractions were confined to band concerts, pictures, roller skating and dancing.

The third annual fair of the Elkhart County Fair and Agricultural Association (reopened) was held at Goshen, Ind., Sept. 12-18. During the four days there were 10,015 paid admissions recorded, as compared with 21,312 in 1909 and 18,708 in 1908. The association will have a net revenue estimated at \$1,500. Over 100 horses were entered in the speed contests and running races were featured each day. In the three years of its existence the association has not lost a single day on account of bad weather. It is planned to enlarge the grandstand and erect several needed exhibit buildings, in addition to enlarging upon the general scope of the entire fair for 1911.

NOTES OF VARIOUS ACTIVITIES.

E. J. Carpenter, president of the Gaskell-MacVitt-Carpenter Co., Inc., will open offices in the Times Building Oct. 1, and will look after the interest of this organization in the East. On the same date offices will be opened in the New Masonic Temple Building in Chicago, with Karl MacVitt in charge. Three companies controlled by this firm are now on tour playing Rosindal at Red Gate, and all are doing a record-breaking business.

Mrs. A. Morrison is attending all the rehearsals of The Blue Bird at the New Theatre, and at the same time filling orders from managers at her theatrical exchange in the Gaiety Theatre Building. The very capable children and young ladies whom Mrs. Morrison has furnished for The Blue Bird give evidence of her ability in selection.

"Fat-Fox," an obesity remedy which carries the recommendation of many theatrical favorites, is manufactured by Madame B. Fiedler, 173 Ninth Avenue, New York, and is on sale at all the leading drug stores.

The original firm and family of Van Horn, who have been in the theatrical costume business for many years, was located in Philadelphia and the business is still continued in that city by two members of the family, Mrs. A. Jennie S. Van Horn and Rollin W. Van Horn. Franklin Van Horn, a member of this family, came to New York and started a branch business here, but he died and therefore the firm of Van Horn and Son no longer has New York representatives conducting a theatrical costume business.

ARENA NOTES.

Ringling Bros.' Circus changed the date of their stand in Durham, N. C., from Oct. 21 to Oct. 20, brought about by the fair management at Raleigh, which objected to their showing there 20, as this is the biggest day at the fair and would have reduced the gate receipts very much.

At Tulsa, Okla., during the afternoon performance of the Seils-Floto Circus Sept. 10, Tenia Nelson, of the Nelson family of acrobats, fell to the platform while doing a flip-dip act at top of tower. When she fell she struck Mrs. Arthur Nelson, another member, and both were so badly stunned that the act was discontinued. During the evening performance, at the finish of the Roman standing race, John Carroll, one of the riders, was thrown and probably seriously injured as a result of one of the horses falling. Hagaback and Wallace's Circus appeared to two good audiences at Knoxville, Tenn., on Sept. 10; performances excellent.

Miller's 101 Ranch gave two good performances to excellent patronage on Sept. 17, at Perry, Ia.

Ringling Brothers' Circus had big business at Fort Scott, Kan., on Sept. 13.

LETTER LIST.

Members of the profession are invited to use THE MIRROR post office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post office. Circulars, postal cards and newspapers excluded.

WOMEN.

Arnold, Miriam, Mrs., Janice Armond, Marjorie Anderson, Nellie Adams, Mary Asquith, Zella Adams.

Black, Nettie, Anne Bronaugh, Nellie Battelle, Marie Beaunard, Helen Berkeley, Florida Bellairs, Edith R. Black, Helen Brandon, Bernice Beck, Rose Booth, Ouida Berere.

Cummings, Sara, Rose Curry, Hazel Carlton, Mrs. J. P. Clark, Carly Carroll, Mabel Carmontel, Edie M. Cross, Genevieve Calvert, El-

Anna Jordan co., Savoy, N. Y. C., this week. * *

mar Clifton, Margaret Curtis, Frances Com-

stock. Elia Mont, Marie, Harriet De Wolf, Mrs. Frank Dayton, C. Diaz, Jens Bayne, Dorella Delaro, Marjorie Davis, Camille D'Arville, Lee Dupree.

Emmett, Kate, Evelyn A. Eddowes, E. E. Emeralds, Ann Eggleston.

Florence, Mabel, Adelaide Pitts Allen, Mrs. Chas. Friers, Hattie Foley, Eva Folley, Nan Fairhurst, Lee Fuller, Gilberts Faust.

Guise, T. S., Mrs., Cecelia Griffith, Ida J. Goodfriend, Enid Gray, Mae Gayer, Gertrude Graham, Marion Goodwin.

Herbert, May, Charlotte Huntington, Florence Holbrook, Gertrude Heron, Mrs. M. Hewitt, Hattie Heart.

Johnson, Ethel. Kaeled, Kathrine, Rose King, E. Ketchum, Grace King, Eleanor Kent, Adelaide Knight, Beale King.

Lehay, May, Amber Lawford, Gertrude London, Annie Laurie, Nina J. Florence Lorraine, Lillian Lawrence, Grace M. Leonard, Francis Lowe, Pearl E. Lewis.

Murray, Elsie, Dorothy Morris, Emeline Mitchell, Adele Maynard, Ethel Merritt, Ida Mullie, Blanche McArthur.

Nash, Mabel, Edna Norman. Poole, Nancy, Charlotte Perry, Grace Perrotte, Dorothy Page, True Powers, Lina Pantser, Alta Philipp, Natalie Perry, Flora Parker, Marie Perri, Ida Palmer, Jessie E. Pringle, Ruby Paige.

Reeves, Betty, Jane Rogers, Mrs. Wm. Raymore, Dorothy L. Regan, Zelma Rawlston, Emma Randle, Dorothy Russell, Elsie Ridgely, Olive S. Russell, Lissie S. Raymond, Evelyn Raymond.

Stanley, Olive, Jennie V. Smyth, Clara Sidner, Minnie St. Clair, Zella Sears, Lillian Spencer, Charlotte Shelby, Marion Shirley, Bertha Shalek.

Tilden, Grace, Millie Tate, Gertrude Tilletts, Mrs. Hedwig Thiel, Clara Thorpe.

Ward, Edna, Mrs. M. Stanhope Wheatcroft, Ethel Wright, May Walsh, Edna West.

Allen, Fred, Jack A. Armstrong. Barry, Vale, Jack Brown, Whitney Bennington, Matthew Barry, Ralph Beale, Wood Ballard, Edwin Brandt, Emil Bierman, Howard Bonides, Thos. Bates, Leonel B. Belmont, Jno. F. Byrne, Wm. S. Bates, Ernest Baxter, Harrows and Lancaster.

Crosby, Harry D., Freeman Cannon, Joe Coughlin, Robt. Cain, Edw. Coxen, Arthur Chatlerdon, G. Connor, Jas. B. Carcam, Eugene Cowles, Wallace R. Cutler, Jno. I. Conlon, Francis Camille, Billy Clifton, I. J. Clark, Wm. F. Cullen.

Dana, B. Dwight, Fred C. Douglas, Harry Dornes, Bernard Daly, W. C. De Witt, Geo. A. Dayton, Arthur De Briancon.

Ely, Wm. E., Elwyn Eaton. Ferguson, J. J., Bernard Fairfax, Howard Fay, Chas. E. French, Jack Fulton, Morris Foster, Francis Fox, and Carr.

Gary, Bob, Rich's Goodall, Geo. Grennell, Roy Gordon, Rich'd Gordon.

Holt, Albert, Eugene Herbert, C. Norman Hammond, Frank O. Harris, Geo. E. Herbert, Wright Hamilton, L. H. Heffa, Albert Hall, Louis L. Hill, J. J. Horan.

Jackson, Harry, Lorimer Johnstone. Krueger, Tom, Harry Kelly, Billy Kent, Wm. J. Kline, Jack Kusky, Fred Killeen.

Lang, Peter, Geo. Laure, Walter Lawrence, Wm. D. Leonard, J. B. Lant, Chas. Ludwig, Billy Louis, Albert Livingston.

Miles, Norman E., Harry Mainhall, C. H. Merrill, Frank Monroe, Harry Masterson, Wade L. Morton, Donald Mackenzie, Wm. B. May, Wm. J. Madden, Louis Morosco, Herbert Marion, Bert Morrison, Chas. F. Miller, Louis J. Morton, Walter Mays, Jack E. Magee, Chas. Millward, Leo Mars, H. F. McDermott, Joe McLow, Geo. J. McQuade.

Neville, Geo., Thos. F. Nye. O'Brien, Jno. S., Frank Oliver, Lynn Osborne, Coulter, Walter H., M. M. Pitts, John Pringle.

Quirk, Wm. Rawlinson, B., W. G. Regnier, Colla Reid, Harrington Reynolds, F. W. Ross, Jack Rose, Thos. Rolfe, Edw. E. Rice, Chas. J. Ruppel, Stuart Rain, Wm. Stonaker, J. M. Stevens, Joe W. Smiley, Wm. Stahl, H. H. Smith, Sidne, H. Solomon, Alfred Sidwell, Chas. Sinclair, J. G. Sheehan.

Taylor, Samuel E., T. T. Taylor, J. Tackahara, David Towers, Wm. H. Thompson. Urban, Clark.

Verande, L. P., Thos. Van. Walton, Kraft, Harry Williams, Deshler Welch, G. Martin Woodworth, Austin Webb, Hugh Wynne, M. H. Wilkes, Fred P. Wilson, Chas. O. Wallace, C. West, Henry Warwick, Samuel Wilson, John Westley, F. Gale Wallace, John World.

Laura Bea Ryth, Jas. Corte, F. A. Demarest, Clara Paulet, M. B. Moulton, Frank Rowan, Franklin Whitman, Ernest Francoal, Sidney McCarty, Walter N. Lawrence.

REGISTERED MATTER.

MOBILE.—LYRIC (Gaston Neubrik): Tim Murphy in Mr. Opp 10; fair co. to large business. Queen of the Moulin Rouge 16, 17. Dustin Farnum in Cameo Kirby Oct. 1.—MOBILE THEATRE (J. Tannenbaum): Polly of the Circus 22. Al. G. Field's Minstrels 11.

ANNISTON.—NOBLE STREET THEATRE (L. T. Smith): The White Slave 18. Items: This house has contracted with the Independents for this season.—Outlook much better than for several years.

MONTGOMERY.—GRAND (A. C. Fonten): Polly of the Circus 22. Blanche Walsh 30.—MAJESTIC (W. K. Couch): Opened 12 with vaudeville furnished by Interstate circuit.

WOMEN.

Arnold, Miriam, Mrs., Janice Armond, Marjorie Anderson, Nellie Adams, Mary Asquith, Zella Adams.

Black, Nettie, Anne Bronaugh, Nellie Battelle, Marie Beaunard, Helen Berkeley, Florida Bellairs, Edith R. Black, Helen Brandon, Bernice Beck, Rose Booth, Ouida Berere.

Cummings, Sara, Rose Curry, Hazel Carlton, Mrs. J. P. Clark, Carly Carroll, Mabel Carmontel, Edie M. Cross, Genevieve Calvert, El-

Anna Jordan co., Savoy, N. Y. C., this week. * *

CALIFORNIA.

SAN FRANCISCO.

Rose Stahl Well Received—Some News and
Gossip from About Town.

Rose Stahl, at the Columbia, has proven a real antidote for dull care. Her engagement ended 18. Frances Starr is billed to open 10 in The Eastest Way.

Miss Illington displayed superb emotional power at the Raroy, being opened 12 in Until Eternity. The production was stupendous and the star was well supported. Walker Whiteside in The Melting Pot follows.

Ferris Hartman attracts at the Princess. The Sultan of Sulu having been continued for another week. On 15, however, The Campus will end its first production of this theatre. Walter De Leon is the author of the new musical comedy. If The Campus is successful Mr. Hartman will star Mr. De Leon and "Muggins" Davies on the road next season.

The Alcazar offered such a Little Queen, which gave an opportunity for some good comedy work. The stock co. was equal to the occasion and the point was overlooked. Next will be The Wolf.

After a brief season in New York, Beanie Barriscale will return to the Alcazar in a play entitled My Wife.

The Bernal Grand Opera season at the Garrick continues with a change of bill each evening. Aldo, Traviata, Trovatore, Lore Tales of Hoffman, and Nigollette are the operas for this week.

It is said that Virginia Harms will open a star engagement in Reno, Nev., where she has been retained for over a month on a matter of private business.

Colonel Charles H. Blinn, the father of Holbrook Blinn, who has been with Mrs. Fiske's co. for a number of years, was appointed temporary Surveyor of Port, to take the place of Edward F. Woodward, who died recently. Mr. Blinn has been in the service of Uncle Sam for the last thirty-two years.

Bob Fitzsimmons and his wife made quite a hit at the Chutes.

The Orpheum has a very excellent bill this week, including George Angure and co. in Jack the Giant Killer. The production was stupendous.

The contents of the Van Ness Theatre have been sold and the Van Ness is now a thing of the past.

A. T. BARNETT.

LOS ANGELES.

Wilton Lackaye Enjoying Good Business—
Marjorie Rambeau as Salvation Nell.

The Majestic is housing Wilton Lackaye and his co. 12-14 in The Battle, and splendid business are enjoying this interesting play. Mr. Lackaye is an intellectual actor, giving individual interpretation to the character of Magister. Dick La Playa, the part of the tough to perfection. T. P. O'Malley successfully portrays the role of Moran. Taken altogether the supporting co. was carefully selected and aided greatly to the compelling interest. This house will be dark for about three weeks.

Beverly Davis has just enjoyed a successful week's business at the Mason the past week; it is a worth-while farce. The Mason will be dark for a couple of weeks, when we shall enjoy steady booking of some of the best of attractions. Salvation Nell is in its third week at the Burbank and still holding the house nightly. It is capably played and Marjorie Rambeau has made a hit which places her in the front rank; in fact, her work is quite the present marvel. Strongheart is to be the bill 15-16.

The Auditorium will open its Winter season 26 with The Maid of Mandalay which will run for the entire week. This venture has or will cost about \$5,000 to produce, and much interest is manifested in its outcome.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. H. Campbell): Frances Starr in The Eastest Way 15-17, one of the cleverest plays of the season, to record attendance. Rose Stahl 19-24.—LIBERTY (H. W. Bishop): Bishop's players presented Divorces 12-15; Sidney Ayres and Muriel Hope in leading roles gave clever performances; capacity house. The Great Divide 16-25.—ITEM: Henry Shumer, of the Liberty Stock co. departed for Detroit and other Eastern points on a six weeks' vacation.—Lloyd V. Hamilton, of this city, joined the James K. Hackett co.

REVERSIDGE.—LORING (Frank C. Nye): The Lottery Man 14, with William Russell in the lead; excellent co. and production; business fair. Rose Stahl in The Chorus Lady Oct. 5.—AUDITORIUM (Hae O'Herne): The Light of Asia 11-14 to good business. Land Me Your Wife 15-18.—ITEM: Mr. Nye was down from Santa Barbara for a few days. He reports that he has the Potter in a first-class condition and is doing big business.

CHICO.—THEATRE: The Mikado 15 played small house. Walker Whiteside in The Melting Pot 23.

COLORADO.

LA JUNTA.—WONDERLY THEATRE (C. W. Wonderly): Richardson and Lewis Stock co. 26-Oct. 1.

CONNECTICUT.

HARTFORD.—PARRONS (H. C. Parrons): The White Slave drew fair sized audiences 16, 17. Della Clarke enacted the heroine. The character being a white girl, stolen when a child by Indians, who adopt her and bring her up in their habits, traditions and mode of thinking. She falls in love with a white trader, and all ends well. There is a fairly good plot, but it is not exceptionally novel. Large sized and delighted audiences greeted the return of Raymond Hitchcock 19, 20 in The Man Who Owns Broadway. Hitchcock seems to inject new mannerisms at each performance, and Flora Zabert's voice and charm are, as usual, a chief factor. Mark Sullivan in lively songs and dances introduces his imitable take-ons of well-known comedians. Like all Cohen offerings, it is up to date and repeats well. The Firing Line 21, 22, presented by a fairly competent co. Robert Edison 23, 24. Girl in the Taxi 25-28. Joe Welch 30, Oct. 1. Climax 3-9.—POLI (O. H. Edwards): One of the best vaudeville bills of the season, including T. Roy Barnes and Beanie Crawford 19-24. Barnes would make a hit in a Cohen play. Filly house all week.—ARVING (H. C. Young): Excellent bill of vaudeville and pictures drew big business 19-

Correspondence

ALABAMA.

MOBILE.—LYRIC (Gaston Neubrik): Tim Murphy in Mr. Opp 10; fair co. to large business. Queen of the Moulin Rouge 16, 17. Dustin Farnum in Cameo Kirby Oct. 1.—MOBILE THEATRE (J. Tannenbaum): Polly of the Circus 22. Al. G. Field's Minstrels 11.

ANNISTON.—NOBLE STREET THEATRE (L. T. Smith): The White Slave 18. Items: This house has contracted with the Independents for this season.—Outlook much better than for several years.

MONTGOMERY.—GRAND (A. C. Fonten): Polly of the Circus 22. Blanche Walsh 30.—MAJESTIC (W. K. Couch): Opened 12 with vaudeville furnished by Interstate circuit.

WOMEN.

Arnold, Miriam, Mrs., Janice Armond, Marjorie Anderson, Nellie Adams, Mary Asquith, Zella Adams.

Black, Nettie, Anne Bronaugh, Nellie Battelle, Marie Beaunard, Helen Berkeley, Florida Bellairs, Edith R. Black, Helen Brandon, Bernice Beck, Rose Booth, Ouida Berere.

Cummings, Sara, Rose Curry, Hazel Carlton, Mrs. J. P. Clark, Carly Carroll, Mabel Carmontel, Edie M. Cross, Genevieve Calvert, El-

Anna Jordan co., Savoy, N. Y. C., this week. * *

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (Brigham and Head): Sydney Drew in Billy 18, 19; supported by an excellent co.; delighted two fair houses. Ishmael 21. Black Patil 24, 25.—ITEM: The New Princess Theatre, one of the most modern houses in the South, was thrown open 19 under management of J. Frank Head.

LITTLE ROCK.—KEMPNER (A. M. Vianey): Ishmael Drew in Billy 18, 21. Ishmael 22.—CAPITAL (Fred Pennell): Theodore Lorch co. opens house 26.

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THE NEW FRENCH MUSICAL VAUDEVILLE

Madame Sherry

Lina Abarbanell, with Ralph C. Hove
and others
Book by Otto Hauerbach.
Score by Karl Hochman.
Staged by George W. Lederer.

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CHARLES FROHMAN presents
The Greatest Musical Comedy Success
of this Year and Last

THE ARCADIAN

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HENRY B. HARRIS presents

HELEN WARE

IN
The Deserters

A New Play by Robert Payton Carter
and Anna Alice Chapin

WEDNESDAY MATS. BEGIN. SEPT. 28

BELASCO THEATRE. West 44th Street,
near Broadway
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14th Street Subway Station. Prices Eves.
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Special Extraordinary Engagement of
the Foremost American Actor

DENMAN THOMPSON in THE OLD HOMESTEAD

24.—ITEMS: H. J. Kirk, the octogenarian,
"Way Down East" press agent, is back in har-
ness, after a long illness. He is heralding
Joe Welch, and was a welcome visitor at the
breakfast club the past week.—Manager Polli
does not carry any insurance on his dog, the
stare, being his own underwriter, figuring that
he can lose one theatre every eleven years and
then "beat" the insurance cos. A. DUMONT.

NEW HAVEN.—HYPERION (P. T. Wis-
well): Things theatrical have been quiet at
this house since Sam Bernard and his co. made
their initial bow in "He Came From Milwaukee".
Bernard was given his usual reception,
and the offering seemed to be enjoyed. The
Merry Widow 24, matinee and night.—**OPERA**
HOUSE (M. A. Yack): This house, under the
direction of Henry B. Harris, has been unusu-
ally changed and brightened. The new man-
agement propose making it the best in the State.
The offerings are to be of higher class than
ever before. The Firing Line is most fas-
cinating, but we fear the play as at present
dramatized and offered here 19, 20 will never
"make good." It lacks spirit, and situation
needed to make such a play successful. Ray-
mond Hitchcock in The Man Who Owns Broad-
way played to crowded house 22. His sup-
port was most excellent, and especial mention
is due Mary Gordon. She won much recogni-
tion from the splendid audience. Preston Gil-
son in The Turning Point 20, 27, opened well
to large business. E. J. TODD.

BRIDGEPORT.—JACKSON'S (John Elia-
patrick, res. mgr.): The Storm of Life (Yid-
dish) 15. Not for months has there been an
audience here like one that greeted Raymond
Hitchcock in The Man Who Owns Broadway 21;
2,500 rosters, a speech and a late finale. The
Girl in the Taxi 24, Girls 26, Kyrie Relief
in The Scandal 27.—**POLY'S** (L. D. Garvey,
res. mgr.): Clara Belle Jerome and co., Eliza-
beth Brice and Charles King, Four Floods,
Floyd Mack, Clinger Quartette, Claude Roof,
and Murray Livingston are the offerings for
19-24.—**EMPIRE** (Frank A. Keener): Harry
Sullivan and co., Caron and Farnum, Robert
Macdonald, Stenning Trio, May Dunbar and
Ella Lewis 22-24. WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA (Kumill Co.):
The Merry Widow 17; S. R. O.: the entire pro-
duction, including scenic effects, et al., in no
way suffered in comparison with the original
production; excellent work by Gertrude Hutch-
inson, George Damerel, Harry Burgess, Arthur
Wooley, and Gustav Bergmann. The Stamford
Stock co. 19-24 presented The Three of Us to
fair business. Miss Carruthers and Mr. Steven-
son did their best work this season, which is
going some. Lillian Daven surprised by her
ability in a male role. Robert McGroarty, who
replaced Lynn Overman in the cast, showed ear-
nest and conscientious work. Captain Swift
26-Oct. 1.

NEW LONDON.—LYCEUM (Walter T. Mur-
phy): Jay L. Packard presented The Turning
Point 17, first time this season, to fair house;
co. excellent. Robert Edeson in Where the Trail
Divides 26. Poli vanderbilt 28. The Girl in
the Taxi Oct. 1.—ITEM: Since the death of
Ira W. Jackson, the Lyceum has been taken over
by the directors and is now managed by Walter
T. Murphy, for many years with Mr. Jackson.
Mr. Murphy has completed plans with S. E. Poli
whereby the Poli vanderbilt will fill some of
the open dates.

MERIDEN.—POLY'S (Thomas Kirby):
Leslie Thornton, Percy Warran and co., Lewis
and Chapin, Jones and Fowler, the Camille
Trio 19-21; Madden and Fitzpatrick, Johnson
and Tally, Ward, Clare and Ward, Duff and
Walsh, Keno, Welsh and Melrose 22-24 to S.
R. O. Joseph Cawthorn and Maud Raymond
in Girls 28.

NORWICH.—POLY'S (H. H. Bliss, res.
mgr.): Bill for Oct. 19, 20, 21, 22, 23, 24, 25,
Dillon, Duff and Walsh, Madden Fitzpatrick,
Johnston and Tally, Ward, Clare and Ward, and
Keno, Welsh and Melrose. Last three days:
Jones and Deeley, Camille Trio, Percy Warran
co., Lewis and Chapin, and Leslie Thornton.
Business very good.

NEW BRITAIN.—RUSSWIN LYCEUM
(Thomas J. Lynch): Dark 12-17. The Merry
Widow 23 has excellent advance sale. Madame
X 26 will also draw heavily. Robert Edeson in
Where the Trail Divides 27. Girls 29.—
KEENEY'S (P. S. McMahon): Vaudeville and
pictures 19-24 to good returns.

FLORIDA.

JACKSONVILLE.—DUVAL (W. L. Del-
cher): The Queen of the Moulin Rouge 12, 13
to excellent business. Mable Paige and her
popular co. in U. T. C. 14-18 pleased her usual
good business. Same co. in The Devil 20-22.
Dustin Farnum in Cameo Kirby 23. Son Kiss
24, 25.—**OPERA HOUSE** (J. H. Bugbee): Dark 19-21.
Will open Oct. 1 and its many patrons will re-
ceive the news with much pleasure.—**DIXIE**
THEATRE (J. H. Bugbee): Dark and no pros-
pect of being open.

TAMPA.—PERUCHI-GYPSENE THEATRE
(C. P. Peruchi): Peruchi-Gypsene co. in The
Old Judge 12-14. 15 to 100 people turned away;
business very good; pleased audiences. Divor-
ces 19-24.

GEORGIA.

AUGUSTA.—GRAND (Richard B. Tout,
res. mgr.): Opened season with The Soul Kiss
21, and matinee, pleasing performances, to
medium houses. A. G. Field's Minstrels 22.
The Climax 27. The Newlywed 28. Blanche
Walsh 29.—**BIJOU**: Popular vaudeville, and
STUPPRA.

SAVANNAH.—BIJOU: Brewster's Millions
19; packed house; enthusiastic audience; stock
co. as popular as ever and were erected by an
avalanche of flowers.—**SAVANNAH**: Dustin
Farnum in Cameo Kirby 22. The Soul Kiss
23, 24. The Newlywed 27.

ROME.—OPERA HOUSE (Joe Spiegelberg):
Season opened with Ishmael 12; good co. and
business. Climax 28.

MACON.—GRAND (D. G. Phillips): Dustin
Farnum in Cameo Kirby 24.

IDAHO.

BOISE CITY.—PINNEY (Walter Menden-
hall): Week Sept. 12 Aurist, the great hyp-
notist, with Aramilla have held the boards to
fairly good business. Aramilla is most certainly
a wonder.—**TURNER** (C. K. Van Anker):
Della Pringle Stock co. in Nearly a Hero;
splendid attraction by capable co., with highest
week's business this season. Lights went out
10; curtain at 9:15. 100 people turned away;
cloudburst stopped the lightning wheels.—**GRY-
PHETUM**: Closed. Will reopen soon by Joe
Snelgel.—**WHITE CITY**: Big crowds day and
night.—**THE BOZ**, OAKS, LYRIC, and BIJOU:

NEW YORK THEATRES.

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LEW FIELDS' HERALD SQ. B'way &
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A New Cheeky Comedy by Oliver Herford,
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2d YEAR

H. B. Warner

Alias **Jimmy Valentine**

CORSE PAYTON'S THEATRES

Week of September 26

GAITY THEATRE, Hoboken
The Heart of Maryland
LEE AVENUE, Williamsburg
The Two Little Vagrants
BIJOU, Brooklyn
The Fatal Wedding

10c.—20c.—30c.

All running to capacity.—ITEMS: The Bijou
is running a continuous performance and there
are two new theatres building for pictures, to be
opened in October.—Fair week, Oct. 10.—At
the Pinney Bar Harbor Sept. 29, Going Home
(Oct. 1. Steers co. 3. Daughter of Jaden 7, 8.
Billy Clifford 11, 12. Lawry Winston 13-22.

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THE Little Damsel

Monckton Hoff's New Comedy of London's
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LYRIC 42d St., W. of B'way. Tel. 4216
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and Sat. 2:15. Wed. Mat. Best Seats, \$1.50.

LAST WEEK

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Monday, Oct. 3—One Week Only

FRITZI SCHEFF
and Extraordinary Cast
inc. DIGBY BELL in

THE MIKADO

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and Sat. 2:15. Wed. Mat. Best Seats, \$1.50.

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IMPORTANT REVIVAL OF SARDOU'S
GREAT PLAY

DIPLOMACY

Monday, Oct. 3—(Two Weeks Only)

FORBES-ROBERTSON in
THE PASSING OF THE THIRD FLOOR BACK

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LEW FIELDS' PRODUCTION OF

THE SUMMER WIDOWERS

CAST INCLUDES
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Lyric Theatre Cast and Production.

Week of Oct. 3—CYRIL SCOTT in THE
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LYCEUM 42d St., nr B'way. Eves. 8:15
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CHAS. FROHMAN Presents

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Hattie Williams

In a New Comedy by the Authors of "Love Watches"
DECORATING CLEMENTINE

Cast includes: DORIS KEANE, ALICE PUTNAM,
GAIL KANE, GRACE MOORE, ERNEST LAW-
FORD, LOUIS MANNEN, RICHIE LING, etc.

GOTHAM Fulton St. and Alabama Ave.
BROOKLYN. Matinee Daily

THE FORBES STOCK CO.

in
STRONGHEART
Week Oct. 2—THREE WEEKS.

ILLINOIS.

PRINCETON.—APOLLO (E. L. Beldon): Gay Morning Glories 3 pleased fair house. Powell and Coban Musical Co. (Fair Week) 5-10; fair co.; good business. Plays: Yankee Doodle Boy, My Queen in Calico, Beauty and the Beast, Cupid and the Prize Fighter, Daughter of America, and The Seminary Girl. Cast: 15; good house; fair co. Paid in Full 19; good house; excellent co.; more than pleased. Jeffries and Johnson pictures 24.

AURORA.—GRAND (Charles Lamb, res. mgr.): St. Elmo 12 to fair business. Olla Harlan in Baby Idiot 10; good co. (to light business); deserved capacity; pleased. Paid in Full 17; matinee and night; good co. and business. The Girl of the U. S. A. 18 to good business. The World and the Woman 19 to fair business. Tilly Olsen 21. Under Southern Skies 23. The Man of the Hour 25.

EAST ST. LOUIS.—Avenue (E. H. Bohrer, res. mgr.): At the Old Cross Road 15-17; very good co. and business. St. Elmo 18-21 pleased good business. Through Valley 22-24. Cowboy and Thief 25-28. NEW BROADWAY (Joe Walsh, res. mgr.): The Ducklings 18; two performances; pleased good business. Edmund Hayes in The Wise Guy 25. The Moulin Rouge Oct. 2.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): A Small Town Gal 14 pleased good business. The Cowboy and the Thief 17; excellent co. and satisfaction. The Climax 18; drew two good houses; very satisfactory. Cast: 21. The Love Pirate 23. My Cinderella Girl 25. Classmates 26. The Dollar Mark 28. Rose Hill's Burlesques 29. The Flirting Princess Oct. 9.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): The Right of Way 15-17; good production; drew well. In Old Kentucky 18-21; due; pleased hugely. St. Elmo 22-24. The Sun Went Down 25. The Kissed Girl 28. MAIN STREET (E. C. Burroughs): Good bill 19-23. John W. Hanson, headliner, and Felix and Claire (holdovers), drawing big business.

CAIRO.—OPERA HOUSE: Maxwell-Hall stock co. 11-18; good attraction and business. Plays: A Jealous Wife, Sappho, The Belle of Virginia, The Golden West, The Buffalo Mystery, The Cattle King, Lost on the Pacific. Coming: Black Patti 17. The Fighting Parson 18. The Man on the Box 19.

ROCKFORD.—GRAND (George C. Sackett): The Wizard of Wiseland 10; good house. The Isle of Spice 12; fair business. Rose Hill English Folly co. 18; crowded house. Bah! Mine 14 pleased good house. St. Elmo 15, matinee and evening; fair business. Tilly Olsen 17; fair house.

GALESBURG.—AUDITORIUM (F. B. Powell, res. mgr.): The Wolf 14 pleased fair house. Silver Threads 15; fair house and show. Port of Missing Men 16 pleased good attendance. Cast: 21. The Wolf 17; fair house and performance. Broken Idiot 22. Lawfully 24. My Cinderella Girl 27. Kissing Girl 30.

ALTON.—TEMPLE (W. M. Savage): Beverly of Graustark 17; two good houses; excellent production and cast. Classmates 18; fair business; two performances; commendable cast. The Love Pirate 19. My Cinderella Girl 21. The Climax 23. The Judgment of Eve 24.

SPRINGFIELD.—DERTHICK'S OPERA HOUSE (B. Serell, res. mgr.): Isle of Spice 13; good; to fair house. The Plotter 16; fair; to fair house. Girl from Hector's 19; canceled. Ishmael 19; good; to fair house. Girl from U. S. A. 23. My Cinderella Girl Oct. 6.

LA SALLE.—SIMMERMAN OPERA HOUSE (E. C. Simmerman): Time, the Place and the Girl 18 drew good business. Sam T. Jack's A Midnight Frolic 17 drew big. Ishmael 18 gave entire satisfaction. Paid in Full 30. Under Southern Skies 25.

DIXON.—OPERA HOUSE (Starin and Barker): Dark 12-17.—FAMILY (O. H. Eastman): Attractive vaudeville and pictures to capacity houses 12-17.—ITEM: The Family Will at once and balcony to accommodate increased patronage.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): William Macaulay in Classmates 11; good; attendance large. Ishmael 12; fair business and satisfaction. Port of Missing Men 14; good business; very good performance. La Bru Opera co. Oct. 2.

PITTSFIELD.—K. P. OPERA HOUSE (F. E. Field): The Fighting Parson 7; good co. and business. The Girl from the U. S. A. 12; S. R. O.; pleased. Bill and Jane 16; fair business; pleased. The Judgment of Eve 20.

OTTAWA.—THEATRE (M. Duffy): The Flirting Princess 9 delighted good house. The Wolf 11 pleased good house. Paid in Full 12. The Wolf 13 pleased good house. The Port of Missing Men 15 to poor house.

MORRISON.—AUDITORIUM (A. B. Lewis): Paid in Full 15 pleased good business. The Girl and the Clown 20. My Cinderella Girl Oct. 3.

STERLING.—ACADEMY (George Olmstead): Isle of Spice 15; good business and co. St. Elmo 16 pleased fair house.

BEARDSTOWN.—OPERA HOUSE (William H. Depper): The Love Pirates 22. The Hickman-Bessey co. 26-Oct. 1.

INDIANA.

INDIANAPOLIS.

Frederick Burton Not Without Honor in His Own Country—Town Gossip.

The Member from Ozark, the new play by Augustus Thomas, played a successful week's engagement at English's 12-17. Frederick Burton, who is featured in the leading and title role, is an Indiana man, formerly of Gosport, and many friends of that and surrounding towns turned out in large numbers opening night, when Mr. Burton was called upon for a speech. The Spendthrift, with Edmund Breece, 19-21. Seven Days 22-24.

The Murat was dark the first half of the week, with The Chocolate Soldier the last half 22-24. The City 26-Oct. 1. When Knighthood Was in Flower, nicely costumed and well acted, was presented by the Arvine-Heaton stock co. at the Majestic 19-24. Louise Dunbar was seen to excellent advantage. George Arvine made a dashing Charles Brandon. J. Francis Kirk was good as the blustering king. Forty-five Minutes from Broadway 26-1. Beulah Poynter, a popular favorite at the Park, presented The Little Girl That He For-

got, of which she is the author, 19-21. The play met with favor, although melodramatic to the extreme. Richard J. Jones in Silver Threads 22-24.

At Keith's Grand 19-24 Elita Proctor Ott, assisted by Harry Burkhardt, again headed the bill. Signor Travato, who created such a favorable impression when seen here last season, lived up to his past reputation and was the real hit of the bill. Marvelous Griffith, the mental calculator, who, by the way, is an Indiana man, offered a remarkable and interesting act. The Leading Lady 26-1.

The Empire attraction was The Ducklings 19-24. Edmund Hayes and The Wise Guy co. 26-1.

Arthur Voegtlin was in town 17 making preliminary arrangements for a probable week's visit of last season's New York Hippodrome show. Mr. Voegtlin is making a tour of the principal cities of the East and Middle West, seeking theatre and hall large enough to accommodate the production. He has arranged to play Boston, Philadelphia, Chicago, and Kansas City. The Murat and the Coliseum at the Fair Grounds are under consideration.

George Ade was in town last week to witness The Member from Ozark at English's and to take in the cat show at the State Fair. Mattie Ferguson, who plays the part of Aunt Gretchen in The Spendthrift at English's this week, and Summer Guard, of the same co., are both natives of this city.

Lento Fullwell, of Detroit, formerly of this city, is spending a few days with Mr. and Mrs. G. A. Pfeiffer on her way to the coast with The Fortune Hunter co.

Harry Porter, for many years connected with the Indianapolis News, is to head the dramatic department of the Metropolitan School of Music. Mr. Porter is well known here as a stage manager, producer and reader, and has been coach and stage director for the Dramatic Club, the Dramatic Society, the Musikverein and the yearly offerings for the Boys' Club.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Dare Devil Dan 12 gave fair satisfaction, to slim house. Lillian Russell 16, 17 in Search of a Sinner for first time on any stage; delighted two large houses; piece made a decided hit here; good comedy and excellent co.; Harry G. Sommers, Olive Harper, and Jessie Ralph deserve mention.—AUDITORIUM (Harry G. Sommers): Under Southern Skies 10 to fair house. Orator's Band 12; splendid concert, to light business. My Cinderella Girl 13 satisfied a large house; Frank Woods worked hard and was ably assisted by Ethel Bell, Sidney Greenstreet, Berrie F. Merrill and Sol Solomon.—INDIANA (Thomas Moss): Indiana Theatre Stock co. in The Lady of Lyons 11-17. Mrs. Dane's Defense 18-24; business very good; capable co.—ITEMS: Charlotte Thompson, who wrote in Search of a Sinner for Lillian Russell, was here 16 to witness the premiere performance.—Joseph Brooks was also present.

EVANSVILLE.—NEW GRAND (David Behler): Policy of house changed to vaudeville and opened in auspicious circumstances 18-24. The bill included Borani and Nevato, Fred Gillman, Charles E. Knight, Melnotte Twins, Clay Smith, Arturo Granadi, Brown and Cooper, and Nussan Eldred. The bill 25-Oct. 1 includes Elita Proctor Ott and co., Welsh, Mealy and Melrose; Taylor, Krautman and White; Hopper, Montgomery and Healy Sisters; Savio and Vanis.

GOSHEN.—JEFFERSON (Harry G. Sommers): Powell and Coban Musical Comedy co. 12-17 presented The Yankee Doodle Boy, My Queen in Calico, Cupid and the Prize Fighter, The Beauty and the Beast, The Morning After the Night Before, and A Daughter of America to very large and delighted County Fair week audiences; the co. made an instantaneous hit and established an attendance record for vaudeville business. A Fox Tramp 24. The Texas Ranger 26. The Pinkerton Girl 27. Rose Melville in Six Hopkins 28.

MICHMOND.—JENNETT (H. G. Sommers): Keith Stock co. 12-17; excellent co.; good business. Plays: Never Too Late to Mend, My Jim, War of Woe, Old Clothes Man, The March-maker, Actor's Romance, Shadowed by Three 20. U. T. C. 22; good co. and business. The Girl in the Kimono 23. Rosalind at Red Gate 24. Imperial Stock co. 26-Oct. 1.

UNION CITY.—UNION GRAND (S. J. Fisher): The World and a Woman gave satisfaction 15 to fair business. Grace Cameron in Nancy 21.—ITEM: On account of the late arrival of baggage The World and a Woman co. were compelled to play the first two acts in street costumes.

CONERSVILLE.—AUDITORIUM (F. B. Kehl): Shadowed by Three 21 pleased fair business. Is Marriage a Failure? 22. Seven Days 24. Rosalind at Red Gate 26. The City Baby Oct. 7. The Girl from Hector's 11. The Texas Rangers 28.

WABASH.—EAGLES (O. A. Holden): Middle States Stock co. 12-19; Tempest and Sunshine, The Daughter of a Millionaire, Beyond Pardon, For a Crown, Dr. Jekyll and Mr. Hyde, Borderland; fair houses and business.

LOGANSPORT.—THEATRE (NELSON (Mrs. Cox): My Cinderella Girl 15; good co. to good business. The Girl from the U. S. A. 16; fair co. and business. The Gay Morning Glories 20; large attendance.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry): A Royal Slave 16; good house and co. Candy Girl 21. A Texas Ranger 30. Uncle Joe Jenkins in repertoire Oct. 5-7.

BRAZIL.—SOURWINE (Will H. Leavitt): As Told in the Hills 17 opened season, pleasing fair house. Gay Morning Glories 24. Beverly 26. Seven Days Oct. 1.

HUNTINGTON.—THEATRE (H. E. Rosebrough): Norwoods 19-24 to crowded houses; good satisfaction. Grace Cameron 26. Seven Days Oct. 5. Texas Ranger 18.

IOWA.

DES MOINES.

The Third Degree, Honeymoon Trail, Stock, and Vaudeville Offered Here.

The Third Degree at Foster's 22-24, with Sarah Padden in a leading role, drew fair-sized houses. This is the last booking at Foster's until A Broken Idol 29 and The Three Twins 30. Oct. 1. Grand Honeymoon Trail returned and found favor 18-21. The Live Wire was the offering for the latter half of the week. The Princess Stock co. put on The Master Key to good houses 18-25 and Cosmo Hamilton's labor drama was well received. Lole Fuller's Ballet of Light, said to be

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fresh from the Metropolitan Opera House, New York, was slated for the top-line attraction at the Orpheum 18-25, but delay of the trunks caused the opening performance to go on without it. However, the barefoot dance proved a most popular feature when the act was finally staged on Monday.

Willard and Bond, with their travesty on The Battle of Bunker Hill, was the chief act on the Majestic's vaudeville bill. L. A. Blomberg, secretary of the Shuberts, was in Des Moines recently. He announced that the front of the Auditorium would be painted white, that girl ushers and a girl treasurer would be installed, that a seat reservation delivery system would be established, and that no more burlesque would be given at the Auditorium while the Shuberts have control.

H. M. HARWOOD.
IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The House of a Thousand Candles 19 to good business; pleased immensely. The cast, headed by Richard Cotton, whose excellent work was admirably supplemented by Howard Walsh, T. J. Comerford, C. P. Richmond, E. Schriber, Mr. King, Roy Wells, L. P. De Kaib, Jane Hampton, and Miss Bellemore. Martin's U. T. C. 20.—ITEMS: George F. Cable, business-manager of the Squaw Man, reports splendid business for his attraction in Western Iowa and Nebraska. Mr. Cable was formerly with the C. S. Primrose attractions, and this summer managed Seibel's Ponies at Riverview, Chicago.—The best crops in years in this part of Iowa promise to insure good business for attractions playing this territory this season.—Howard Walsh, of The House of a Thousand Candles co. was a caller 19.—Manager I. L. Stuart, of the Olympic, at Hampton, was in the city 19 advertising the county fair at his place.

DAVENPORT.—BURTIS OPERA HOUSE (Shubert, Cort and Kindt): Dark 12-18. A Broken Idol 17 pleased a well filled house. The Isle of Spice 18; two performances; satisfactory, to well filled houses. Richard Jones 19 in Silver Threads; fair business. Dark 20. The Port of Missing Men 22. The House of a Thousand Candles 24. The World and a Woman 25. Rose Hill Folly co. 26. My Cinderella Girl Oct. 1. The Kissing Girl 2. The Man of the Hour 3. Mary Jane's Pa 5.—OPERA HOUSE (D. L. Hughes, res. mgr.): Season opened with Chauncey Olcott 14 in Harry of Baltimore, pleasing a fair-sized audience. Dark 15-20. The Three Twins 21. Edmund Breece in The Spendthrift Oct. 5.

WATERLOO.—SYNDICATE (A. J. Busby): Time, Place and the Girl 15 pleased good business. Chauncey Olcott 17; fine, to good business. Isle of Spice 23. Wizard of Wiseland 24. Romeo and Juliet 25. Port of Missing Men 26.—WATERLOO (A. J. Busby): Morgan Stock 12-17 to fair business. Plays presented: The Cry Baby, The Boss of the Z Ranch, A Nature's Nobleman, The Soldier's Sweetheart, The Girl He Loved, The Southern Home, and Inside Track. The Flirting Princess 21. Frank Long Stock co. 19-24.—CRYSTAL (McClintock-Payne): Business good. A balcony will be added at once to accommodate about 200.

FORT MADISON.—EBINGER GRAND (W. Ebinger): The House of a Thousand Candles 7; good co.; fair house. Daniel Boone on

the Trail 9; fair co. and house. Silver Threads 14; good co. and house. The Climax 15, and co., to fair house. A Small Town Gal 17; fair co., to good house. Port of Missing Men 18; fine co., to good house. A Broken Idol 22. My Cinderella Girl 25.

CHICAGO RAPIDS.—GREEN'S OPERA HOUSE (Will E. Collier): The Wolf 14, and the Girl 14; good; to good house. The Yankee Doodle Girl 18, matinee and night; pleased good houses. The Wolf 19; good; to good house. The Fourth Estate 20; excellent, to capacity. The Isle of Spice 31. Cast Aside 24, matinee and night. The Cat and the Fiddle 25, matinee and night.

DUBUQUE.—GRAND (W. L. Bradley): The Three Twins 19 canceled. Connelly's Stock co. 18-21 in Hamlet. Brown's in Town 22-24. Billie Burke 27. Under Southern Skies Oct. 1. A Broken Idol 3. The Spendthrift 7. The Girl and the Taxi 12. A Traveling Salesman 15.

DECATUR.—OPERA HOUSE (Walter and Boer): Angie's Comedian Fair with a girl, business and satisfaction. Plays: Charm of the Woman of Mystery, Cowboy and Dave, Samson of Yale, and Bachelor's Ball. The Port of Missing Men 20.

SPENCER.—OPERA HOUSE (F. Flotte): House of a Thousand Candles 14; excellent; good house, but deserved S. R. O. Richardson Cortin at Bates was exceedingly fine. The Wizard of Wiseland 19 pleased a good house. Cast Aside 23.

PERRY.—OPERA HOUSE (A. W. Walton): The Lyman Twins in The First Wives 19 delighted full house. The Pinkerton Girl 20. Cast Aside 24. The Isle of Spice 27.

ST. DODGE.—ARMORY (William F. Dwyer): The Wizard of Wiseland 21; advance sale good. Just a Woman's Way 24.

KANSAS.

WINFIELD.—OPERA HOUSE (Donow Head): Season opens with The Squaw Man 25. Cast Aside Oct. 5. Matinee Girl 8.

ATCHISON.—THEATRE (Carl Doss): Miss Nobody from Starland 18 to large pleased house. The Squaw Man 22. Cast Aside 25.

COLUMBUS.—MCGHEE'S THEATRE (W. E. McGhee): Season opened 18 with The House of a Thousand Candles; good performance and business. The Yankee Doodle Detective Oct. 1. The Squaw Man 4.—ITEM: The manager of House of a Thousand Candles reports very good business so far this season.

LEAVENWORTH.—PEOPLE'S (F. Alexander): The Playter's Players in repertoire 25-Oct. 1.—ORPHEUM: Continues doing excellent business.

KENTUCKY.

LOUISVILLE.

Attractive Bills at Macaulay's—Virginia Pearson's Success Noted by Friends Here. Seven days drew excellent business at Macaulay's 19-21. Coban and Harris's elements

The Girl in the Taxi Furnished Fun for the Week—Other Offerings.

The manager of The Fourth Estate, playing in Lincoln this week, is advertising the Oliver Theatre on the Omaha billboards, which is

Season opened 5 with The Queen of the Moon.

Houge; business fine and performance satisfactory. Al. G. Field's Minstrels 12 to big business; performance fine. The Soul Kiss 13 to good business; performance fine. Dustin Farrum 15 in Cameo Kirby; business and performance satisfactory.

GREENSBORO.—**OPERA HOUSE** (H. H. Tate): Dustin Farrum in Cameo Kirby 14; excellent co.; to small appreciative audience; many encores. W. H. St. James deserves special mention. Beulah 21. Lalla's Husbands 22. Gentlemen from Mississippi 23.

GOLDENHON.—**MESSAGE OPERA HOUSE** (S. A. Schloss): The Soul Kiss 10; good co.; fair business. The Gentleman from Mississippi 16; good co.; fair business.

ASHVILLE.—**AUDITORIUM** (S. A. Schloss): The Soul Kiss 15 pleased good business. Coburn's Minstrels 22.—**GRAND OPERA HOUSE**: The Music Hall Girl 24.

DURHAM.—**ACADEMY** (J. W. Burroughs): The Newbirds 19. A Gentleman from Mississippi 21. Beulah 24.

MENDENHALL.—**GRAND** (J. S. Poythress): Beulah 19; good co. and fairly good attendance. St. Elmo 24.

NORTH DAKOTA.

DICKINSON.—**OPERA HOUSE** (Reichert and Ray): The Cow and the Moon 1; seemed to please a fair house.

WAMPETON.—**OPERA HOUSE** (Ed Tierney): The Man on the Box 12; fine co. and good house.

BISMARCK.—**BIJOU OPERA HOUSE** (E. H. L. Vesperman): The Cow and the Moon 15. Seemingly happy good. Hase! Alice as Miss (successive very clever; very good business. The Volunteer Organist 20.

OHIO.

CLEVELAND.

The Member from Ozark Gave Satisfaction—
Good Work by the Holden Company.

The Member from Ozark was presented by a fine co. at the Euclid Avenue Opera House 19-21. Frederick Burton took the leading role and good support. Montgomery and Stone 20-21.

Tully Marshall was at the Colonial Theatre 19-24 in The City. Way Down East 20-1. Ward and Vokes in The Trouble Makers, and with Lucy Daly as a headliner, were at the Lyceum Theatre 19-24. A Self-Made Man 20-1. The Holden co. at the Cleveland Theatre presented Romeo and Juliet in a creditable manner 19-24. Jane Kyrle 20-1.

WILLIAM CRATON.

TOLEDO.

Vaughan Glaser Recently Received—Praise for
Rachel May Clark—The Week's Record.

At the Lyceum Vaughan Glaser pleased large houses 18-24 in The Man Between. Fay Courtney and Frederick Kirby, local favorites, are with Mr. Glaser, and were accorded hearty receptions. Winning Miss 20-28. Grace Cameron 20-21.

Felecia was given a fine presentation by the Payson Players at the American 18-24. Rachel May Clark, the leading woman, won highly flattering notices from the local press for the excellence of her work in a wide range of parts during her engagement, but in the little role of Felecia Miss Clark proved herself most capable. Herbert Bethew, who is fast becoming a favorite with patrons at the American, gave a manly portrayal of Captain Daniel. May Hurst showed her usual skill and cleverness in the role of Miss Godfrey. Other members who deserve credit for painstaking work are Eugene Powers, Eddie Menlove, T. Magrane, Ethel Hamerick, and Hal Barber.

Vanderbilt bills are pleasing good houses at the Valentine and Arcade theatres 18-24.

At the Auditorium 18-24, F. S. Chapman is presenting motion pictures of the Passion Play. The columns carried by the co. include a contralto, a soprano, harpist, violinist, and a pipe organist. These singers are assisted by a chorus of twenty female voices.

The Bremen show, with Lon Haseel and Will J. Kennedy, are drawing good houses at the Empire 18-24.

Will Bettie, who managed the Arcade for several seasons for Hurlig and Neuman, has resigned and will be succeeded by Harry Hurlig, of New York.

SPRINGFIELD.—**GRAND** (Springfield Theatre Co.): My Wife's Family 14, 15, pleased fair business. Hyde's Theatre Party 19-24; plays well presented; to fair patronage; opened with The Red Circle. Other plays: Still Water Runs Deep, The Tie That Binds, The Man of Her Choice, A True Kentuckian, Queen of the Rockies, and A Girl from My Home Town. East Lynne 19. Monte Carlo Girls 20, 21. The College Widow 20. The Mysterious Mrs. Worthington 31.—**FAIRBANKS** (W. F. Leary): Opens season with Teresa, De Mine, 22. Hot's Players 23, 24. In The Road to Yesterday and The Great Divide. The Girl in the Kimono 29. The Climax 30, 31.—**ITEMS**: W. F. Leary, who has been former treasurer at English, Indianapolis, is the new manager at the Fairbanks, with Jeff Ned, of the Southern, Columbus, as treasurer.—**Hot's Players**, who have been playing at Dayton for the past seventeen weeks, will alternate between the Victoria, Dayton, and Fairbanks during the coming season, and, as the merits of the co. are excellent, they will probably have a successful season. Mr. McAllister was leading man with Mrs. Leslie Carter in Du Barry.

SANDUSKY.—**THEATRE** (V. O. Woodward): John A. Himmelfarb's Associate Players closed a very successful week 17 presenting The Burglar's Daughter, The Princess of Patches, Charlotte Temple, For His Sister's Sake, An American Beauty, and Maud Muller. For week of 19: Guy Bartlett co. Marie Glette, Johnson Brothers and Johnson, and Happy Jack Lytle, in connection with three revie law pictures. The Man of the Hour 17.

YOUNGSTOWN.—**OPERA HOUSE** (Joseph

Shagrin): Graustark delightfully received by large houses 12-14. The Hoosier 15-17 gave excellent satisfaction to S. R. O., with two matinees. Seven Days 19; sure cure for the blues. S. R. O. Buster Brown 22-24. James T. Powers in Havana 20. The Wife Tamers 27. The Awakening of Helena Ritchie 29-Oct. 1.—**PARK** (John Elliott): The first week of vaudeville was a big success. Coming: Bright Eyes 29, 30. The Sixth Commandment 1. Lillian Russell 17. The Girl in the Taxi 18. Maclyn Arbuckle 21. The Climax with matinee 22. The Dollar Princess 24. The Soul Kiss, with matinee 25.

LIMA.—**FAUBOT** (L. H. Cunningham): U. T. C. drew fair houses 17. Imperial Stock co. 19-24; good patronage. Innes Orchestra Band 25.—**ORPHEUM** (Will G. Williams, res. mgr.): Opened to S. R. O. with an excellent vaudeville bill 19. The Orpheum has been thoroughly overhauled, redecorated and enlarged, a balcony having been added, making the seating capacity about 1,000.—**ITEMS**: Gus Sun, of Springfield, was in Lima 19 to attend the opening of the Orpheum and was well pleased.—**Madame Schumann-Heink** will give a song recital at Memorial Hall early in October, under the auspices of the Baptist Church.

DAYTON.—**VICTORIA** (William Sander): Hot's Players in Great Divide; well played, to good houses. Week 19 Road to Yesterday. Theresa He mine 23, 24.—**NATIONAL** (Gill Burrows): David Copperfield 15-17; fair performance and business. Superbia 19-21; excellent. S. R. O. Beulah Foynter in The Little Girl That He Forgot 22-24.—**YBCU** (Max Hurlig): Dark. Opens 26 for regular season—vaudeville.—**DAYTON FALL FESTIVAL** (F. M. Barnes, director general) 19-26; good production; record attendance.

AKRON.—**COLONIAL** (F. E. Johnson, res. mgr.): Is Marriage a Failure? 15 satisfied fair business. The Girl from Hector's 16; a good sized audience. Cecil Lean and Florence Holbrook in Bright Eyes 30, Oct. 1. Lillian Russell in Search of a Singer 6.—**GRAND** (O. L. Eisler, res. mgr.): Paid in Full 14 to good business; very satisfactory. Graustark 15-17; well patronized and co. gave satisfaction. Buster Brown 19-21 played as only Buster can. Winning Miss 22-24. James T. Powers in Havana 27.

BUYRUS.—**OPERA HOUSE** (W. F. Gehrisch): Mae La Perle Stock co. finished a very successful week 12-17, presenting One Girl in a Thousand, The Heart of a Hero, Outcast's Romance, Hands and Hearts, Carmen, The Awakening, and Lena Rivers; pleased crowded house each night. Is Marriage a Failure? 19; good, to fair business. The Girl of the U. S. A. 28. Howe's pictures (auspices King's Daughters) 29. Grace Cameron in Nancy Oct. 2.

ST. CINCINNATI.—**GRAND** (A. M. Morley): Season opened with Murray-Mack Repertory co. Aug. 29-31; pleased very good business. Howe's pictures 6; excellent. The Volunteer Organist 16 to fair house. Seven Days 17 delighted two small houses; good co. Paid in Full 19. Monte Carlo Girls 20. U. T. C. 21. The Awakening of Helena Ritchie 24.—**NATIONAL** (W. G. Harshorn): Vaudeville, to very good business.

URBANA.—**CLIFFORD** (Edward Clifford): Motion pictures to a booming business 19-24. Audiences increasing each week.—**ITEMS**: A number of Urbana folks went to Springfield 12 to see the old favorite, Myrtle Bledsoe, in My Wife's Family. John M. and Max Orth closed with My Wife's Family co. 24 to all vaudeville dates. They are booked solid until July, 1911. WILLIAM H. MCGOWN.

WOOSTER.—**OPERA HOUSE** (Kettler and Limb): Ethel Desmond Stock co. 12-17 caused a big boom in business. The Industrial Military Band and Drill Team, of Lancaster, O., 18, pleased large house. Empire Comedy co. 15 to S. R. O. failed to give satisfaction. East Lynne 21 pleased a good house. Buster Brown 27.

NORWALK.—**GILGER** (W. A. Roscoe): The Chicago Stock co. closed a very satisfactory week's engagement 17, pleasing capacity houses. Play laired last night. The Columbia Strongheart, and The Lost Trail, East Lynne 19 to poor business. Quincy Adams Sawyer 21.

DEFIANCE.—**CITIZENS' OPERA HOUSE** (R. W. Wortman): Candy Girl 17 delighted small audience. Middle States Stock co. opened a week's engagement 19 to crowded house, presenting Daughter of a Millionaire. At Sunrise Oct. 1.

EAST LIVERPOOL.—**CERAMIC** (William Tallman): Is Marriage a Failure? 13; pleasing performance, to good business. The Girl from Hector's 15 pleased good business. Murray and Mackey co. 19-24. Cecil Lean and Florence Holbrook in Bright Eyes 28.

LANCASTER.—**CHESTNUT STREET THEATRE**: Closed reading. State Inspector of Buildings.—**GEM** (L. J. Gardiner): Vaudeville 19-24 to good business.—**ITEMS**: Charles Whitehurst and wife, of the Sun Circuit, were visitors recently.

UNIONVILLE.—**CITY OPERA HOUSE** (Elvin and Van Ostran): Sis Perkins 14 did a good business and pleased. Monte Carlo Girls 21. Paid in Full 25. Price and Butler in repertoire 29-Oct. 1.

FINDLAY.—**MAJESTIC** (J. B. Swafford): Rosalind at Red Gate 15; fair house and attraction. Dare Devil Dan 17 pleased fair crowd. The Volunteer Organist 19 pleased. Mrs. Worthington's act 24.

TIFFIN.—**OPERA HOUSE** (C. F. Collins, res. mgr.): Jepson and Price's Jolly Players opened a week's engagement 19 in The Mayor of Lenore Center to full house; satisfactory performance. Mrs. Worthington's Career 27.

PIQUA.—**MAY'S OPERA HOUSE** (Charles H. May): Seven Days 21; good performance and business. Hyde's Theatre Party 26-31. The Sixth Commandment Oct. 4. The Girl from Hector's 8.

NEW PHILADELPHIA.—**UNION OPERA HOUSE** (A. A. Bowers): Is Marriage a Failure? 14; small house. Paid in Full 21. The Lion and the Mouse Oct. 1. The Climax 11.

CAMBRIDGE.—**COLUMBIA** L. (Hammond Bros.): Two Americans Abroad 17; filled house twice. Yankee Doodle Stock co. 19-24; opened with in Arizona, to large house. Al. Wilson 26.

WARREN.—**OPERA HOUSE** (John J. Murray): The Time, the Place and the Girl 12 to pleased house that was sold in advance. The Candy Girl 13, had a fair sale.

KENTON.—**GRAND** (S. H. Brick and Dr. Hinchley): Jean Ward, supported by a strong co., in Rosalind at Red Gate 16; played to a fair and well pleased house.

FOSTORIA.—**ANDER OPERA HOUSE** (Carl Smith): The Candy Girl 19; co. and business fair. Dare Devil Dan 20. The Jolly Players 26-Oct. 1.

HAMILTON.—**SMITH'S** (Tom A. Smith): Supports 18 pleased the usual big Sunday audience. Regular season opens 23 with Seven Days. Howe's pictures 25. Madame X 20.

ALLIANCE.—**COLUMBIA** (J. Stanley Smith): East Lynne 15 satisfied small house. Paid in Full 17; good business; pleased. The Man of the Hour 22. Buster Brown 28.

BELEFONTE.—**GRAND** (O. V. Smith): Motion pictures to exceedingly good business 19-24. The Girl from U. S. A. 26. Climax 20.

DELPHOS.—**OPERA HOUSE** (Nat. S. Smith): Stetson's U. T. C. 15; good house; well pleased.

MIDDLETOWN.—**SORG OPERA HOUSE** (A. T. Waller): Seven Days 22; good co.; S. R. O. Lyman Howe's pictures 24.

CIRCLEVILLE.—**OPERA HOUSE** (H. C. Gordon): Monte Carlo Girls 22. Moonshiner's Daughter 24.

ELYRIA.—**THEATRE** (H. A. Dykeman): De Wolf Hopper 28. Buster Brown 29.

NAPOLEON.—**LYRIC** (Edward Lynn): Motion pictures 19-24 to record business.

OREGON.

MEDFORD.—**OPERA HOUSE** (Charles D. Hasegriff): The National-Pollard Opera co. 10; very good co.; S. R. O. Wilton Lackey co. 22. The Lottery Man co. 28. Arizona co. Oct. 22. De Wolf Hopper co. Nov. 17.—**ITEM**: Henry Gunson, formerly with the Andrews Opera co., has joined the National-Pollard Opera co. He is a resident of Medford, Ore.

OKLAHOMA.

TULSA.—**OPERA HOUSE** (Chauncey Bill Stewart): Season opens with The Honey Moon Trail Oct. 6.—**ITEMS**: Manager Stewart has just returned from his trip to New York, where he arranged for season's booking.—**Mr. Nix**, former manager of the Grand and present manager of the Coliseum, has leased and is now having this theatre remodeled. Opens Oct. 3 with popular price musical stock. This theatre was formerly a vaudeville house.

GUTHRIE.—**BROOKS' THEATRE** (Will P. Brooks): Season opens with Black Patti Oct. 1.—**ITEM**: Airplane season closed; one prospect for Winter season; house remodeled and new scenery ordered.

PENNSYLVANIA.

LANCASTER.—**FULTON OPERA HOUSE** (C. A. Yecker): Stetson's U. T. C. 16, 17 drew the usual large and well pleased audience. The Lost Trail 19, with Mabel Van Tassel and complete co. pleased a fair house. The House on the Bluff 20, with Francis Yale and good support, gave a satisfactory performance to a small audience. Lillian Buckingham in The Stamped 22 pleased a good-sized house.

JEROME.—**De Angelis** in The Beauty Spot 23. Bernard Daly in Old Limerick, Town 24. Kirk Brown co. 26-Oct. 1.—**FAMILY** (Edward Moriari): The Joseph King Stock co. in their third week offered A Gilded Fool 19-24 to large and well-pleased audiences. Clyde Franklin as Chaucer, Short and Emma Lascelles as Margaret, Ruthven carried on the honors, while John B. Mack, Bertram Miller, Percy G. Bolinger, Aubrey Noyes, Nana Barnes, Rose Campbell, and Musa Beall were notably good in their respective parts. When We Were Twenty-one 26-1.—**ITEMS**: Manager C. A. Yecker, of the Fulton, has arranged with Robert Tempest, the celebrated pianist, to give six piano recitals at St. Mary's Parish Hall this Winter.—**Lillian R. McFall**, formerly treasurer at the Fulton, was recently married to George K. Reynolds, of this city, assistant general agent of the Northwestern Life Insurance Co.

SCRANTON.—**LYCEUM** (Thomas M. Gibbons): Robert Mantell in The Merchant of Venice 16. Romeo and Juliet 17. matinee. King Lear 17, evening. The strongest co. seen here in a long time, and delighted three packed houses. Fritz Leibner as Mercutio and Genevieve Reynolds as Nurse merit special mention. The Beauty Spot 19; co. excellent, to capacity house. Jefferson De Angelis in a prime favorite here. G. MacFarland, Charles F. Meyers, Viola Gillette, Anna Millward, and Florence Martin were very good and merit special mention. St. Elmo 23, 24, with matinee; good advance sale. The Lottery Man 29, 27. James T. Powers in Havana 28.—**COLUMBIA** (G. Nelson Teets): Williams' Imperials in a Glorious Night and Heines' Hotel 19-21; co. and business excellent; Harry L. Cooper and Violet Hilson scored individual hits; Walter Johnson and Violet Hilson in "A Little Bit of Everything" were accorded many encores. Pat White and His Gaiety Girls 29-28. The Merry Maids, with Sam Rice, 29-Oct. 1.

READING.—**ACADEMY** (Phil Levy, res. mgr.): Stetson's ever welcome Uncle Tom's Cabin delighted two large audiences 19. Burlesque night was again a huge success, when two very large houses, the evening S. R. O., greeted The Kentucky Belles 20. The Soul Kiss 21; good business. Dollie Barlow was featured in the part formerly assumed by Mlle. Genes and danced gracefully. Sam Lewis was very funny. Jefferson De Angelis in his first appearance after many years in The Beauty Spot 22. It goes without saying that the production warranted all the good things said about it, and the applause was frequent and tumultuous. The Stamped 24, with matinee. The Cherry Blossoms 27, with matinee. The Girl Behind the Counter 30. Black Beauty Oct. 1. The Kentucky Belles 20. Percy Saylor, known professionally as Ed Hedgway, and John E. Lewis, both natives of this city, appeared on the same bill at the Orpheum 19-21. Both were enthusiastically received and lavishly entertained.

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WILKES-BARRE.—**OPERA HOUSE** (D. M. Cauffman): Robert Mantell as Lear 15; excellent, to capacity. Jeff De Angelis in The Beauty Spot 17; excellent, to two good houses. The Lottery Man 23, 24. The Girl Behind the Counter 27.—**NESBITT** (D. M. Cauffman): The Thief 15-17; good co. business. The Minister's Sweetheart 19-21 pleased good houses. The House on the Bluff 22-24. In the Bishop's Carriage 26-28. The Boy from Wall Street 29-Oct. 1.—**LUZBINE** (Leon Ferrandini): The Tiger Lilies 15-17; good co.; fair business. The Girl from Dixie 19-21 pleased good business. Williams' Imperials 22-24. The Merry Maids 26-28. Pat White's Gaiety Girls 29-1. Billy Watson's Burlesques 3-5.

CLANFIELD.—**NEW OPERA HOUSE** (Thomas E. Clark): Caroline Hudson 8; local benefit to big business and well pleased audience. Yankee Doodle Boy 9; fair business; good co. Vogel's Minstrels 19 to good business, and the best show that Vogel ever had in Clearfield. The Time, the Place and the Girl 22; the sale for this attraction is big and looks like a record breaker.—**ITEM**: Prospects for a good season fine. Manager Clark has the season well booked. A new line of motor buses has been established, reaching all nearby towns.

JOHNSTOWN.—**CAMBRIA** (H. W. Scherer): Volunteer Organist 14; good attraction to fair business. Sixth Commandment 15; good attraction to fair business. Miss New York, Jr., 16, 17; splendid performances and business. Jeffries-Johnson 18. The Beauty Spot 20. Hearts Adrift 21. Yankee Doodle Boy 22. Kentucky Belles 23. Vogel's Minstrels 24.—**MAJESTIC** (M. J. Boyle): Alice of Old Vincennes 19-24; good production and business fine.

PITTSBURGH.—**BROAD STREET** (M. Reis Circuit): The Lost Trail 12; good co. and production to a very good attendance; the De Angelis in every act. Jefferson De Angelis in The Beauty Spot 20; excellent co.; very good business. The Lottery Man 22; very good co.; business fair and well pleased; Bruce Bratton and Minnie Stanley made decided hits. Irene Meyer's Stock co. 26-Oct. 1 (except 28). St. Elmo 23. California Girls Oct. 7.

HUNTINGDON.—**OPERA HOUSE** (Opel F. Martin): Charles and Jimmy Stewart in the best dancing act this season, and the De Fays in first-class dancing novelty 19-21. Allman and McFarland and Walter Evans and his 22-24. capacity houses all week.—**BIJOU** (Frank Westbrook):—**ITEM**: Henry Harry A. Weber; Week of 19 Belle Carmen, John Simmer, and Ritchie Duo; usual good bill, to good business 19-24.

CHAMBERSBURG.—**ROSEDALE OPERA HOUSE** (Frank Shinsbrook): The Soul Kiss 15; good co., to good business. Mildred and Housiers 21 in The Flight of Princess of Iris; an out class the ordinary performance, to fair house. Black Beauty 27.—**ITEM**: Harry A. Weber; Week of 19 Belle Carmen, John Simmer, and Ritchie Duo; usual good bill, to good business 19-24.

CARBONDALE.—**OPERA HOUSE** (G. P. Monahan, res. mgr.): Chauncey-Kelifer Stock co. opened with The Belle of Richmond 19; greeted by crowded house; excellent production; very capable cast. The plays for the remainder of the week are as follows: Will of the Wisp, His Majesty and the Maid, Anna Karolina, The Queen of the Hunch, St. Elmo 26. Cyril Scott in The Lottery Man 28.

RENOVO.—**THEATRE** (T. A. Slattery, res. mgr.): The Yankee Doodle Boy 19; excellent, to large and well pleased audience; Adele Lewis and Signor Del Angelo sang in fine voice and were compelled to respond to numerous encores.—**ITEM**: J. Frank Wilson joined The Yankee Doodle Boy at Renovo, to play the heavy part made vacant by the death of James A. Sullivan, who died at Harrisburg.

MCKEESPORT.—**WHITE'S NEW THEATRE** (F. D. Hunter): The Sixth Commandment 17; one of the best of the season; witnessed by good audience matinee; fair business evening. Lillian Rhodes as Florence made a hit. Sully Hurd did well in the role of Richard Walker. Frank Kilday made a capital doctor. Catherine Counlin in The Awakening of Helena Ritchie 23. Moulton Rouge Burlesque co. 24.

WILLIAMSPORT.—**LYCOMING OPERA HOUSE** (L. J. Fisk): The Lottery Man 15 to small but appreciative audience; well balanced co. The Beauty Spot 16. Jeff De Angelis to a large and enthusiastic audience. Miss Patar 29. Time, the Place and the Girl Oct. 4. James T. Powers in Havana 6. Ben-Hur 10-15.

GREENSBURG.—**ST. CLAIR** (James G. Gay): Opened season with Seven Days 13; delighted capacity house. U. T. C. 17, two performances, to big business. The Sixth Commandment 19 pleased good house. Man of the Hour 21. Earl Stock co. 21-24.—**ITEM**: House has been renovated and presents a very pleasing appearance.

MAHANAY CITY.—**KAISER'S GRAND OPERA HOUSE** (M. C. Kaiser): In Old Limerick Town 21; good, to fair business. Billy the Kid, with Jeff and John, in pictures 23. Arrival of Kitty 24. Yankee Doodle Boy Oct. 2.—**ITEM**: Miss Gilmore, Star Soul Kiss Co., was taken ill, nervous prostration following performance Pottsville 20. She rejoined co. later.

ERIE.—**MAJESTIC** (Tom L. Gilson): Howe's pictures 17; good pictures and business. James T. Powers in Havana 24. The Awakening of Helena Ritchie 27. De Wolf Hopper Oct. 4. Matinee Idol 27 (matinee). Chicago Stock co. balance of week in Men and Women, The

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POTTSVILLE.—THEATRE (Charles Hausmann): The Lottery Man 17; pleasant medium house. Billy the Kid 19; excellent big business. The Soul Kiss 20; fair house. De Blide Howe co. 22. California Girls Oct. 1.—**THEATRE**: Miss Gilmore, star of Soul Kiss co., was taken ill after performance and is under a doctor's care.

SHARON.—GRAND (G. B. Swartz, res. mgr.): The Time, the Place and the Girl 15; drew good house; pleasing performance. East Lynne 16, at popular prices; fair house and co. Monte Carlo Girls 17; drew large audience. His Perkins 19; small house. Catherine Countess in The Awakening of Helena Ritchie 22.

WARREN.—LIBRARY THEATRE (F. R. Scott): U. T. O. (Martin's) 12; large business afternoon and evening. Quincy Adams Sawyer 20; pleased S. R. O. Forrest-Stanley co. 26. Oct. 1.—**WOODHARD** (J. D. Woodard): Vaudeville and pictures 19-24; strong bill; large business.

HARTFORD.—GRAND (J. B. Bessinger, res. mgr.): The Chauncey-Kelley co. concluded a successful week's engagement 17; cast and productions gave excellent satisfaction. The Lottery Man 20; thoroughly enjoyed by a large and appreciative audience. Billy the Kid 24. Joe De Angelis in The Beauty Spot follows.

WASHINGTON.—NIXON (C. D. Miller): Seven Days 16; excellent co.; drew well filled house. Al W. Martin's U. T. C. co. 20; gave two capacity performances. My Wife's Family 24. East Lynne 27. A Coon's Engagement 28. Moulin Rouge Girls Oct. 1.

WEST CHESTER.—OPERA HOUSE (J. P. Small): Pictures and vaudeville 14-19; pleased large business. The Stampede 20; good co.; large business. His Perkins 21. T. O. 23; matinee and night. Estelle Allen 26. Oct. 1.

LATHROP.—SHOWALTER (W. A. Showalter): The Man of the Hour 20; excellent co., to good business; special mention should be made of Harry English and Alwyn Bennett and John Moore as Richard Horridge. The Lost Trail 27. **DU BOIS.—AVENUE** (A. P. Way): The World and a Woman 12 to fair business. St. Elmo 16; good business and co. Vogel's Minstrels 17, with Gans and all the old favorites, to good business.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Stetson's U. T. C. 19; usual big business. Quincy Adams Sawyer 21. Broadway Burlesquers 25. House of a Thousand Candles 29.

DANVILLE.—OPERA HOUSE (D. E. and C. F. Edmondson): Opened season with The Lottery Man 21; excellent satisfaction, to a fair-sized audience. Arrival of Kitty 30. Billy the Kid Oct. 1. The Chauncey-Kelley co. 3-5.

MEADVILLE.—ACADEMY (Ben F. Mack): Howe's pictures 15; better than ever; pleased capacity. The Time, the Place and the Girl 17; good, to fair business. Quincy Adams Sawyer 23.

BUTLER.—MAJESTIC (George N. Burekhalter): Howe's pictures 20; good, to S. R. O. The Sixth Commandment 21; good attraction by capable co., to fair house. The Yankee Doodle Stock co. 27-Oct. 1.

ST. MARYS.—TEMPLE (J. S. Spear): Motion pictures and vaudeville 19-21; very good, to good business. St. Elmo 22; excellent, to good business. The House of a Thousand Candles Oct. 6. The Doll and Her Dollars 14.

CORRY.—LIBRARY THEATRE (H. W. Parker): The Time, the Place and the Girl 20; packed house; best attraction in many seasons. St. Elmo 23. Queen of the Moulin Rouge 26.

PARBETUM.—NIXON (C. N. Reed): The Little Home 15; fair house and performance. The Ferdinand Graham Stock co. 19-24 canceled. Daniel Boone 30.

HONOLULU.—LYRIC (B. H. Dittich): Mildred and Rouclere in The Flight of Princess Iris 27. The Lottery Man 29. Belgrade Stock co. Oct. 3-5. Girls 10.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell): The Girl from Rector's 12; pleased large business. Howard Stock co. 14-17; good co. and business.

COLUMBIA.—OPERA HOUSE (D. Leo Denison): Moulin Rouge Burlesque 17; satisfied good business. The Lost Trail 31; good co.; fair attendance. California Girls 35.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): St. Elmo 14; excellent; fair-sized audience. Uncle Dave Holcomb 26. The Time, the Place and the Girl Oct. 8.

RIDGEWAY.—OPERA HOUSE (Hyde and Powell): John W. Vogel's Minstrels 18 to large house. The Time, the Place and the Girl 21; pleased good house. Just Out of College 26.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrd): The Lottery Man 16; opened house and pleased large audience. Mildred and Rouclere 24.

BRADFORD.—THEATRE (Jay North): Howe's pictures 21; pleased crowded house. Havana 23. House of a Thousand Candles 27. Time, Place and Girl 28.

NEW CASTLE.—OPERA HOUSE (E. H. Morris, bus. mgr.): Monte Carlo Girls 16; good co.; fair house. His Perkins 7; poor co.; fair house. Dark 19-30.

MOUNT CARMEL.—BURNSIDE POST OPERA HOUSE (W. H. Penayl): The Moulin Rouge Girls 16; poor co. Billy the Kid 22.

HARRISBURG.—MAJESTIC (N. O. Mirle): The Lost Trail 17; fair business; good co. The Beauty Spot 24.

POTTSVILLE.—THEATRE (E. C. Mauger): The Soul Kiss 23 to good business. The Phil Maher Stock co. week 26-Oct. 1.

KITTANNING.—LYCEUM (John Wick): Vogel's Minstrels 13; pleased good house. St. Elmo 19; good co., to capacity.

CARLEISLE.—OPERA HOUSE (W. H. Breis): The Flight of Princess Iris 22.

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Edwin A. Belkin's Yiddish Players close the week at the Opera House 25, 24 in The Jewish Tears and The Strength of Love. Jacob Silbert,

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Samuel Thornberg, and Marie Wilensky carry the chief roles with satisfaction. Checkers received a fine presentation at the Empire 18-24, where it continued throughout the week. Harry Beaumont bow has the leading role and invests the character with sparkle and snap. The supporting co. is large and work in union. The Thier 20-Oct. 1.

A strong bill of novelty and comedy is offered at Keith's 18-24, headed by Charles Lovenberg's newest act, College Life, which had its initial performance. The act is by far the most pretentious that Mr. Lovenberg has yet attempted and congratulations are surely his for the results attained. The cast of eighteen is well selected, contributing the clever dialogue and timely melodies with unmistakable satisfaction. Giney and Pink were also favorites, and the Four Hairs, Earl and Curtis, Charles Murry and co., and Paul Barnes were well placed. The Flitting Widow is the satire presented by the new star and Garter Show at the Westminster 19-24, with Neva Don Carlos, Alta Phillips, Jack Conway, Abe Reynolds, and Felix Adler among the cast. Marjorie Girls to follow. Menzies, Spitz and Nathanson, managers of the Empire, have completed arrangements for The Turning Point, which they will soon start out on the road.

PAWTUCKET.—KEITH'S BIJOU (David B. Huntington): The Child of the Regiment 5-9 good business. Convict 9-11 to good business. The Queen of the Secret Seven 12-13 to fair business. The Gambler of the West 20-Oct. 1.—ITEM: Tommy Shearer leaves co. Oct. 1.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Girls 15 delighted large house. The Merry Widow 22. The Wolf 23.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews): Death Farnum and a good co. in Cameo Kirby 19, 20, to paying houses; co. and play pleased. Field's Minstrels 21 to packed house; performance up to standard. Soul Kiss 22. The New Yorks 23, 24.—ITEM: The Seattle Brothers have commenced building a new vaudeville theatre here. The new house will cost about 1,200 and cost about \$75,000.

GREENVILLE.—OPERA HOUSE (B. T. Whitmore): Starkey's Players 12-15; good co.; business very good. Plays: The Burglar and the Lady, The Little Housewife, The Man and the Bride, Why Girls Leave Home, Lena Rivers. Quentin Farnum in Cameo Kirby 16; fine co.; large audience pleased. The Soul Kiss 17 pleased good house. Starkey's Players 19-24.

SPARTANBURG.—HARRIS (Hertog and Reddick): Soul Kiss 16 to large audience. Cameo Kirby 17 to fair business, with every one howling for a return date.

FLORENCE.—AUDITORIUM (F. Brand): British 15; fair co. and business. The Gentleman from Mississippi 20.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Beckner): Dan Cupid 5; good co. and business. All for Her 10 pleased good house. The Flower of the Ranch 11 pleased full house. Mabel Barrison in Lulu's Husbands 17; excellent co.; full house. The House of a Thousand Candles 18. Harry Barker 20 in. Flirting Princess 21. Lena Rivers 22.—ITEM: Manager Jenks came up from Sioux City to be present at formal opening of the New Theatre.

YANKTON.—NEW THEATRE (C. M. Pelt): The Flower of the Ranch 13; fair business; good. The Old Clothes Man 17 to poor business. The Lyman Twins in The Prize Winners 28.

WATERTOWN.—GRAND (G. H. Du-mond): Noble Theatre co. pleased fair business 14. The Man on the Box 19; co. and business good. Coming: Dan Cupid.

MURON.—OPERA HOUSE (Joe Dann): Season opened with The Bachelor's Honey-moon, followed by The Flower of the Ranch; both well received.

TENNESSEE.

KNOXVILLE.—STAUB'S (Frits Staub): The Climax 15-17; excellent performance, to fair business. The Music Hall Girl 18-21 opened to fair business. The Man on the Box 22. Biju (Fred Martin): The Adventures of Polly 17-19; performance and business good. Raymond Paine in The Millionaire Kid 23-30.—GRAND (Frank P. Rogers): Opened to good business with vaudeville 19-24.

NASHVILLE.—VENDOME (W. A. Sheets): The Climax 19-24 to large and appreciative audience; the cast is a very good one. A. C. Field's Minstrels 26.—BIJOU (George Hickman): The Adventures of Billy B. and Morning Noon and Night 12-17 to only fair business. The Millionaire Kid 19-24. Lena Rivers 20-Oct. 1.

BRISTOL.—HARLING OPERA HOUSE (Harry Bernstein): The Music Hall Girl 15; fair co. and business. Paid in Full Oct. 1.—ITEM: Manager Bernstein has decided to fill in all open dates with vaudeville. The new policy went into effect 18, with satisfactory results.

CHATTANOOGA.—ALBERT (P. B. Albert): Lulu's Husbands 23.—BIJOU (D. A. Neel): The Adventures of Polly 12-17 pleased good business. Morning, Noon and Night 19-24. The Climax 26, 27.

TEXAS.

HOUSTON.—PRINCE THEATRE (Dave A. Wells): McFadden's Flats 14; two performances, to excellent business; this marked the opening of this house. Tim Murphy 23, 24. Sidney Drew 29, 30. Wildfire Oct. 1.—MAJESTIC (Charles A. McFarland): "Gilded Week 18. Charles McConnell and Simpson, Klondike Brothers, Belle Meyers, Jane Dora in The Phone Girl, Halligan and Ward, Three Burns Sisters, Tom Moore and Stacia, the Eagle and the Girl. Week 25: Harry and Kate Jackson, Gloria Dore and co., Mlle. Nadie, Vera Barre and Arthur Earle, Dan and Mae Gordon, Watson and Dwyer, Joe Cook and Majesticgraph.—ITEM: (Maurice Wolf): Vaudeville, to packed houses.—PRINCESS: Vaudeville, to fair business.—VENDOME: Hollingsworth Twins in stock, to good business.—ITEM: The new Empire on Congress Avenue is nearing completion.—Dave A. Wells, manager of Prince Theatre, has returned from trip through the East. Harry Sweetman, ahead of Tim Murphy, was shaking hands with old friends here this week. HARRY VAN DENMARK.

FORT WORTH.—BYER'S (P. W. Green-wall): The Smart Set 12, 13; good to good business; Tim Whittier as George Washington Bullion excellent. Dixie Minstrels 19, 20. McFadden's Flats 24. Lena Rivers 25.—MAJESTIC (T. W. Mullaly): Excellent vaudeville 12-17 delighted full houses all week; Watson and Dwyer and Mlle. Nudge shared honors. Harry W. Fields and School Kids 19-24.—IMPERIAL (William Ward): Good vaudeville bill 12-17 pleased good business. Del Godfrey Trio 19-24.

BRYAN.—COLONIAL (Johnson and Lawrence): Sidney Drew in Billy Oct. 7.—ITEM: This new house is just completed; cost \$12,000; up-to-date fixtures and scenery; stage, 25 x 50 feet; height, 35 feet; seating capacity, 800.

VICTORIA.—HAUSCHILD OPERA HOUSE: ITEM: Stage has been enlarged and remodelled and can now accommodate any of the large attractions, such as visit Houston and San Antonio.

BAY CITY.—OPERA HOUSE (Oskar Koon): McFadden's Flats 15; S. R. O. Down in Dixie Minstrels 29.

UTAH.

SALT LAKE CITY.

Doris Mitchell and Lionel Adams Draw Well—News of Maude Leone.

At the Salt Lake Theatre Doris Mitchell and Lionel Adams, with an excellent co., presented The Spendthrift 12-17 to good business. Vivian Martin, Lillian McCall, Forrest M. Orr, and Albert Sackett were each worthy. Henry Miller in Will Rogers and his excellent stock co., at the Garrick (formerly the Grand), presented The Walls of Jericho 11-17 to business fair to good. The new routine at the present time looks like a success.

The Orpheum had Annette Kellerman, who served to packed house, from the beginning to the end of the engagement. Also Edward Davis and co. in The Picture of Dorian Gray was extremely popular. During the week Miss Kellerman gave a free lecture to women only, in which she told how she regained her health by physical exercise and sanitary living.

Maude Leone, for some time leading soprano with Max Florence's Musical co. at the Shubert and Daniels, has forsaken that co. to do a single act on the Orpheum Circuit. She received much attention and will, no doubt, prove popular everywhere.

Maude Leone writes from Omaha that she hopes to be out this way with a repertory co. of her own in the near future.

Will Winch, once manager of the Orpheum here, now a moving picture baron of El Paso, was in town and renewing old acquaintances. Mr. and Mrs. Winch were popular among all classes here.

The Daniels Theatre added to its already good co. Allie Mack, once of Murray and Mack, presenting Shooting the Chutes to good business all week. Lillie Sutherland was popular as ever; Jack Curtis and Fred Ascherbach were pleasing, and the chorus pretty and lively.

The steel for the new Morris Theatre is now to the third story. C. E. JOHNSON.

VERMONT.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): Paid in Full 14; excellent performance, to good business. Beverly of Graustark 16 drives well and pleased. The Final Settlement 22. A Message from the Skies 24. Whitehead and Strauss co. 26-Oct. 1.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): Bennett-Moulton co. 12-17; fair co. to good business. Beverly of Graustark 21; excellent co., to good house. The Wolf Oct. 1.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Season opened with Paid in Full 15; excellent co. and good house. The Final Settlement 20.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Girls 19; fair business; good co.; pleased. The Wolf 27, 28. The Final Settlement 29.

BELLOWS FALLS.—OPERA HOUSE (Fox and Eaton): The Man on the Box 26.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The New Yorks and Their Baby 16, 17, to good business. A Father's Love (Yiddish) 21; very poor business. Blanche Walsh in The Other Woman 23. The Sign of the Cross 24.—BIJOU (C. L. McKee): Paid in Full 19-24; to big business. School Days 26-Oct. 1.—COLONIAL (E. P. Lyons): Bill 19-24; Edward Todd, Lane, Goodwin and Land, Maudie, and pictures.

PETERSBURG.—ACADEMY (Dan Reagan): A. G. Field's Minstrels 15 to S. R. O.; thoroughly pleased. Mildred and Roulere failed to appear 21.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): Teresa Be Mine 16, 17; with some splendid people; good business. Al. H. Wilson 23, 24. Bright Eyes 26, 27. Sixth Commandment 28, 29. Jimmie Powers Oct. 1.—VIRGINIA (Charles A. Feltner): In Panama 15-17; S. R. O. Martin's U. T. C. co. 22-24. Catherine Counts 26-28.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): Black Beauty 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. The Little Housemaid 23. Sixth Commandment 26.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): Paid in Full 30.

WASHINGTON.

SPOKANE.

Frances Slossen and Franklyn Underwood Won Approval—Hal Tilley's Luck.

The Auditorium was dark 11-17. John Mason in The Witching Hour 18-20. Viola Allen in The White Sister 23, 24. Arizona 25, 26. The Burgomaster 28, 29. The Cow and the Moon 30, Oct. 1. Goddess of Liberty 2-4. Tully Marshall in The City 5, 6. The Blue Mouse 7, 8.

The Baker Stock co. played Merely Mary Ann at the Spokane 11-17 and scored. Frances Slossen in the title-role won the hearty appreciation of the audience as did Franklyn Underwood in the role of Lancelot. The play was adequately staged and the players satisfactory. The Rose of the Rancho is underlined 18-24.

Marc Klav, of Klav and Erlanger, is expected in Spokane in a short time to look over the hotel, it is rumored he intends opening a house here, but no plans will be announced until Mr. Klav has made an investigation.

Ray Herbert has assumed office as treasurer for the Baker Stock co. He was formerly with the Majestic Theatre at San Francisco.

Elmer Walton, vocalist, has returned to Spokane from an extended stay in New York and Boston, and opened a studio in the Auditorium Building.

Lulu Urmonst, pianiste, made her local debut at a well-attended concert in the Westminster Congregational Church a few evenings ago. She is a graduate of the Cincinnati Conservatory and a member of the faculty of the Columbian Conservatory. She was assisted by Mabel Metz, soprano, and A. D. Schammel, organist.

Recommendations that a general council of Spokane create a theatre censorship board have been made by Mayor Pratt's Committee of Twenty-eight. The plan is to eliminate plays or pictures that are the least questionable.

Hal C. Tilley, who went from Spokane to become leader of the celebration of the Grand from the street, Walla Walla, Wash., has received word from Paris that he is one of the indirect heirs to the Countess Strassera's fortune. The countess was formerly Mabel Tilley. Her first husband was M. Tilton, of San Francisco, who died eight months ago, leaving a fortune to his widow.

Mrs. Tilton married Count Strassera, a Greek nobleman, who died four years ago. The countess died recently in Paris. The other heirs are Homer Tilley, of Spokane, and Mr. Tilley's father and uncle, living at Olympia, Wash.

Jack Amory, formerly a stock actor in Spokane, and Thomas Krueger have come to Spokane to join Miss Shirley's co. in The Cheat, playing on Orpheum time.

Someone with nerve and a cool head averted a panic in the Bijou Theatre at Prosser, Wash., the evening of 18, when a general store across the street from the playhouse was destroyed by fire.

Advices received in Spokane are that John Ringling, of Ringling Brothers, is expending \$1,000,000 in the construction of a railroad from Leavenworth, Kan., to the Chicago, Milwaukee and Puget Sound Railroad, in Montana, to White Sulphur Springs, and the erection of a \$300,000 hotel at the Springs. The railroad is nineteen miles in length and is to be completed Dec. 1.

Bert Morphy, singer, formerly with the Spokane Interstate Fair for the week of Oct. 2. He will be accompanied by the Roemer and Bowen bands. Morphy was featured two weeks at Natatorium Park here last season.

Ben H. Rice, manager of the National Apple Show, which will be held at the fair grounds in Spokane Nov. 14-19 and Chicago, Nov. 23 to Dec. 4, announces the engagement of A. G. Reemer's fifty-piece military band for concert and parade work.

Princess Skating Rink, owned by J. A. Randall, was opened a general will be associated with Joseph Cohn in the roller polo league and is looking forward to a lively season.

A. L. Bertrand has sold the Cinegraph Theatre at Riverville, Wash., to Henry Matlack, who is having the front remodeled. He will also make other improvements. W. S. McNEA.

SEATTLE.

Baker Stock Company Opened and Gaining Friends—New Theatre Planned.

At the Moore Walker Whitehead, supported by a capable co., presented The Melting Pot 11-17, which drew houses averaging good business. Mr. Whitehead was well received. In the cast were Florence Fisher, Alicia May, Dora Davidson, Louise Muldener, Leonora Von Ottlinger, Will D. Corbett, Robert Whitworth, and Hubert Wilke. The plot of the play is very interesting from a sociological standpoint. John Mason in The White Sister 18-23. In Stubborn Cinderella 11-17 at the Grand was presented by an excellent co. before audiences ranging from medium to large. It was well staged and costumed, and the cast contained a good representation of beauty. Hazel Kirks and E. C. Robertson were seen to advantage in the leading roles. Lillian Goldsmith, Neal Burns, Dan Moyle, Bobbie Wagner, and others contributed to the fun and enjoyment. The Burgomaster 18-24.

At the Seattle Baker Stock co. opened a long engagement with Old Heidelberg 11-17 as the initial offering, which drew good business. It was well presented in every respect, and the new stock co. has won popularity at the start.

Elmer Walton as leading woman won considerable favor, and Joseph Galbraith as leading man showed his skill and ability to good advantage in the leading roles. Lillian Goldsmith, Neal Burns, Dan Moyle, Bobbie Wagner, Maurice Darcy, and others. The theatre, which has been lately renovated, redecorated and slightly remodeled, presents a very attractive appearance. My life 18-24.

The Shadows of a Great City 11-17 was the offering of the Russell and Drew Stock co. at the Alhambra. The attendance was not large. In the cast were Eva Marie French, Claire Sinclair, Anita Allen, Daisy Vernon, Corbett Morris, O. M. Williamson, Edward Kellie, Frank H. Seaward, and other talent. Same co. in The Cowboy and the Thief 18-24.

At the Lolo the D. S. Lawrence Players appeared at their best in an excellent presentation of The Great John Ganton, with Alf. T. Layne in the title-role, who was well fitted for the part and whose delineation was marked by skill and finish. Mr. Lawrence, Jane Virian Kelton, Daisy D'Avra, Norval MacGregor, Samuel M. Griffith, Philip Sheffield, Lee Morris, Ermine Seaver, and others, rendered loyal support. Same co. in Dorothy Vernon of Haddon Hall 18-24.

The Grand has been tastefully redecorated, and its appearance is very much improved.

Marc Klav, of Klav and Erlanger, has been in the city on theatrical business, and it is announced that a new theatre will be erected in the near future at the southeast corner of University Street and Fourth Avenue as one of the results of his visit.

BENJAMIN F. MESSERVEY.

TACOMA.—THEATRE: Allen Stock co. closed two weeks of good business in A Stubborn Cinderella; E. Cort Albertson and Hazel Kirk in leading roles. Going Some 20. John Mason in The Witching Hour 22, 23.

FRANK B. COLE.

CHENALIS.—OPERA HOUSE: ITEM: A \$20,000 house has been contracted for and it is hoped that it will be rushed to completion. Seating capacity 750 and all modern conveniences.

WISCONSIN.

MILWAUKEE.

Andrew Mack Popular Here as Elsewhere—Special Mention for Hallett Thompson.

Andrew Mack, who headlines this week's bill at the Majestic, is being received with much favor at every performance.

Margaret Mayo's laugh-provoking farce, Baby Mine, is proving a big hit at the Alhambra this week. Olga Harlan and an excellent co. provide the fun, and although there is no problem settled and no question answered, everybody seems to go home satisfied.

The Right of Way, which is being played at the Bijou this week, is drawing good houses. The portrayal of Charles Steele by Hallett Thompson deserves special mention.

The much talked of Girl in the Taxi is entertaining large audiences at the Davidson this week.

McMahon's Watermelon Girls in a rollicking singing and dancing number headlines this week's bill at the Crystal. The rest of the acts are all pleasing and include Kurtis' Boosters, Sam Sarsanna, Nichols and Crois, Donita, and Crystal Trio.

Curtis' School Kids give a lively schoolroom act at the Empress this week. The balance of the bill is up to the usual standard.

Bob Manchester's Crackerjacks are playing to good business at the Gayety this week.

The Big Revue Burlesquers are pleasing audiences at the Star. L. M. NELSON.

SHERBOGAN.—NEW OPERA HOUSE (W. H. Stoddard): Just a Woman's Way 11 to good business. The Three Twins 18; gave excellent satisfaction. The Flaming Arrow 19 to fair house. Chauncey Olcott in Barry of Baltimore 24.—ITEM: Manager Stoddard is to be congratulated upon getting up one of the neatest and most unique programmes our theatregoers have yet seen in the form of a sixteen-page book, and bears an artistic cover design.—H. Krone, of this city, a member of the Flaming Arrow co., appeared in the leading role, that of White Eagle, when the co. played here.

MADISON.—FULLER OPERA HOUSE (Marcus Helman): Stetson's U. T. C. 15; drew the usual good house. Three Twins 17; twice pleased, to good business. Paid in Full 18; Mabel Barrison in Lulu's Husbands 19. Chauncey Olcott in Barry of Baltimore 22. A fairly good house. Margaret Anglin 22.—ITEM: The season opens here very auspiciously and next week we count on 5,500 U. W. students, popular patrons of the drama.—Manager Helman has a very large booking.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): The Climax 15; fair to fair business. Just a Woman's Way 16; fair to fair business. Margaret Anglin in The Awakening of Helena Ritchie 19; fine attraction, to big business. The Light Eternal 20. Schumann-Heink 27. Red Mill Oct. 2. De Wolf Hopper 8. Rossland at Red Gate.

APPLETON.—THEATRE (Charles A. Takacs): The Three Twins 13; excellent co.; capacity house. What a Girl Can Do 18 pleased good house. Fair Week 22-24. Chauncey Olcott in Barry of Baltimore 22. Paid in Full 25. St. Elmo 27.

NEENAH.—THEATRE (F. W. Green): The City 14; excellent co.; capacity house. Frances Slossen in Lulu's Husbands 15; fair co.; fair business. U. T. C. 17; good co., to good house. De Koss Stock co. 18-24. The Lottery Man Oct. 7. A Broken Idol 17. Show Girl 21.

RACINE.—THEATRE (Daniel M. Nye): The Flaming Arrow 17; fair co., but drew only limited patronage. The Flirting Princess 18; excellent co., and drew two audiences. St. Elmo 22. Under Southern Skies 25. Mabel Barrison in Lulu's Husbands 29.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Paid in Full 19 delighted a capacity house. St. Elmo 26. Sensible Sue 29. Rossland at Red Gate Oct. 4. Love Pirate 7. Broken Idol 12. What a Girl Can Do 15.

OSHKOSH.—OPERA HOUSE (J. C. Williams): A Struggle for Gold 18; house crowded matinee and night. Chauncey Olcott in Barry of Baltimore 21. The Flaming Arrow 25.

LA CROSSE.—THEATRE (Gare and Wohlbuter): The Climax 13; good house. The Girl from Hector's 15; large business. Next attraction, Billie Burke.

STEVENS POINT.—GRAND (W. L. Brownson): Just a Woman's Way 15 pleased a good house. Uncle Tom's Cabin 20 played to a full house.

WAUSAU.—OPERA HOUSE (C. S. Cone): Paid in Full 28.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Sanford Dodge co. in The Three Musketeers 16; good, to fair business. Richards and Pringle's Minstrels 30.

HEYWELL.—CAPITOL AVENUE THEATRE (Edward F. Stahl): The Spendthrift 19; very good, to good business. Richards and Pringle's Minstrels Oct. 1.

CANADA.

MONTREAL.

My Man Well Received—Anne Sutherland and Robert Drouet Made Big Hits

At His Majesty's 19-24, My Man, by Forest Halsey and Edith Baker, proved a powerful play, and was well presented by an exceptionally strong cast. Anne Sutherland and Robert Drouet scored hits. Mary Carter, Edith Campbell, Anna Wynne, Addie Frank, and John Beck handled their respective roles in a very satisfactory manner. The Call of the Wild 20-Oct. 1.

At the Princess this week music lovers have a treat in the performances of the Aborn English Opera co., which is appearing in repertoire of standard opera. The opening night was devoted to Lucia, in which Edith Warren, a young American soprano, scored quite a hit in the title-role. Signor Russo showed to advantage in the role of Edgar. Tuesday night was devoted to Trovatore, in which Louise Baroa, an old favorite here, and particularly good work as Assa Assena. During the week Faust, Bohemian Girl, and Carmen were all given.

The Great John Ganton 26-Oct. 1.

The Orpheum has an exceptionally good bill this week, and two items are far above the average. They are Sam Chio and Mary Marble in In Old Edam, and Edwin Stevens and Tita Marshall in An Evening with Dickens.

Willis Girls from Melody Lane are also deserving of special mention, and there are a number of other good acts.

Edward Dunkhorst and co. in Mama's Cry

Baby is the headliner at the Francaise. The Three Troubadours do a neat singing act, the Cahagney Trio do a good musical turn, the Wonderful Warrens are skilled gymnasts, El Hario and Derda go to make up a good bill.

The Brigadiers in two burlesques, The Perfume Bath and Rubber Island, and an olio of catchy specialties are doing good business at the Royal. Chick and Chicklets give a clever bicycle act.

La Romance d'une Bohemienne (Princess Eliah), by Jules Claretie, of the French Academy, is the bill at the National.

Dorcy and Mild in a musical act and the Albertys, gymnasts, are the features at the Lyric.

W. A. TREMAYNE.

TORONTO.

Guy Bates Post Gave Good Performance—
Prize for Madame Melba.

Edward Sheldon scored another success when his strong graphic play, The Night, was presented last night at the Royal Alexandra. As the Governor, Guy Bates Post featured well, carrying the play over the delicate points, as only an actor of Mr. Bates' caliber could. Florence Blackwell as Georgiana gave an admirably sustained rendition of a role which made exacting demands. Forbes Robertson in The Passing of the Third Floor Back 30-Oct. 1.

Excellent comedy was provided at the Princess to capacity houses, which greeted The Travelling Salesman, as presented by Mark Smith featuring Bob Blake. The Girl from Rector's 20-28. Mrs. Fiske in The Pillars of Society 20-1.

Never in the history of Massey Hall has there been such a demand for tickets as there was for Wednesday evening, when Madame Melba delighted all with the wonderful soprano voice. Albert Gessner, the tenor of the co., has a particularly pleasing lyric tenor of delightfully mellow quality. Frederic Shipman, Madame Melba's manager, reports engagements so far to be record breaking, and that he had already been wired from Winnipeg that the entire house had been sold and requesting permission to play to stage room. Madame Melba's success is indeed highly gratifying to her many admirers. Fort William 28. Winnipeg 28. Brandon 30. Saskatoon 30. Edmonton 30. Calgary 7. Regina 10.

At Shea's, the leading feature was Gertrude Hoffman and co. in a miniature review, which is one of the finest acts ever seen in this city. Miss Hoffman personally scored a decided success.

E. CHESTER IRONSIDE.

OTTAWA, ONT.—RUSSELL (P. German): The Girl in the Taxi to good business 12-17. A. E. Henry, Ottawa's own impersonator of the Habitant, assisted by the best local talent, gave farewell recital 21 to very large audience, who gave him a most enthusiastic send-off. Glasgow Select Choir concert 22. Guy Brothers' Minstrel 24. The Albert English Opera will present The Bohemian Girl and Faust 26 and matinee.—DOMINION (Gus R. Greening): The bill 10-24, filling house at each performance: Paul Spadoni, Davis and McCall, Josephine Davis, Phil and Nettie Peters, Tom Jack Trio, Cook and Stevens, Claude M. Boode, and motion pictures.—OPERA HOUSE: Vaudeville and motion pictures to big business 10-24.

LONDON, ONT.—OPERA HOUSE (John R. Minihinnick): Leah Stoddart in My Wife's Family concluded a three nights' engagement 16 to big business. Fiske O'Hara presented The Wearing of the Green 21 to a well filled house and was given a most enthusiastic reception; the balance of the co. gave good support and the performance gave every satisfaction. Melba and her concert co. 23. The Girl from Rector's 25. The Vulture 30. Aborn Opera co. in Lucia and Faust Oct. 1, matinee and night. The Travelling Salesman 4.

WINNIPEG, MAN.—WINNIPEG (C. F. Walker): Viola Allen in The White Sister 12-14; splendid; delighted big houses. Goddess of Liberty 15-17 pleased good business. Lottery Man 19-22.—WALKER (C. F. Walker): Usual vaudeville bill 10-24. Melba and concert party 25.—DOMINION (W. B. Lawrence): Stock co. in The Regeneration 12-17; co. is pleasing big business. Going home 19-22.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (E. D. Fletcher): My Wife's Family 19 pleased full house.—ITEM: W. L. Stewart, the manager of stars, whose wife, Leah Stoddart, he is starring in this piece, received a most cordial welcome, Petrolia being their old home.

MONCTON, N. B.—OPERA HOUSE (Torre and Winters): The Alaskan 16, 17; splendid performances, to good business.—DAVIDSON (H. G. Perry): Motion pictures and vaudeville, to good business.

ST. CATHARINES, ONT.—OPERA HOUSE (J. E. Alor): Fiske O'Hara in The Wearing of the Green 19 pleased good business. The Travelling Salesman 20.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): My Wife's Family 20 to fair business. Fisk O'Hara in Wearing of the Green 22. Travelling Salesman 28.

DATES AHEAD

Managers and agents of traveling companies and correspondence are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Iron River, Wis., 27-28, Superior 20, Two Harbors, Minn., 30, Elv Oct. 1, Hibbing 2, Virginia 3, Eveleth 4, Duluth 5, Bozoy 6, Grand Rapids, Wis., 7, Cass Lake 8.

ADVENTURES OF POLLY (James Wall, mgr.): Atlanta, Ga., 25-Oct. 1.

ANGLIN, MARGARET (Louis Nethercole, mgr.): Louisville, Ky., 26-Oct. 1, Lexington 3, Evansville, Ind., 4, Paducah, Ky., 5, Cairo, Ill., 6, Nashville, Tenn., 7.

ARISTOCRATIC TRAMP (Sutherland, Ia., 28, Arizona (M. Williams, mgr.): Yakima, Wash., 28, Ellensburg 30, Olympia 30, Tacoma Oct. 1, Seattle 2-5.

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ARSENE LUPIN (Charles Frohman, mgr.): Jersey City, N. J., 25-Oct. 1.

AT THE MERRY OF TIRERICH (Glaser and Stair, mgrs.): Buffalo, N. Y., 2-20-Oct. 1, Rochester 2-5, Syracuse 6-8.

AT THE OLD CUBAN ROADS (Arthur C. Alton, mgr.): St. Joseph, Mo., 23-28, Maryville 29, Creston, Ia., 30, Red Oak Oct. 1, Omaha, Neb., 2-6, Ft. Dodge, Ia., 6, Webster City 7, Ames 8.

AVIATOR (The Cohen and Harris, mgrs.): Philadelphia, Pa., 19-Oct. 1.

BABY MINN (Wm. A. Brady, mgr.): New York City Aug. 25—Indefinite.

BACHELOR'S HONEYMOON (Southern; Gilson and Bradford, mgrs.): Vermillion, S. D., 25, Akron, Ia., 30, Sioux City Oct. 1, Plattsmouth 2.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Buffalo, N. Y., 20-28.

BEYOND PARDON (John R. Price Amusement Co., mgrs.): Little Falls, N. Y., 28, Dolgeville 29, Johnston 30, Gloversville Oct. 1, Amsterdam 2, Cortland 3, Saratoga Springs 4, Corinth 5, Schenectady 7.

BILLY THE KID (Fred R. Hoadley, mgr.): Bloomington, Pa., 28, Catawissa 29, Lansford 30, Danville Oct. 1, Dubois 2-5, Hastings 6, Berksboro 7, Lowell 8.

BLUE MOON (E. J. Carpenter, mgr.): New Bedford, Mass., 30, Newport, R. I., 30, Fall River, Mass., 30, Oct. 1.

BOWERY DETECTIVE (Western; H. Hildbourn, mgr.): West Branch, Mich., 29, Clare 30, St. Louis Oct. 1, Ithaca 3, Oswego 4, Battle Creek 5, Pontiac 6, Detroit 7, Saginaw 8.

BOWERY DETECTIVE (Western; A. Sheldie, mgr.): Corunna, Mich., 28, Dundas 29, Flushing 30, Caro Oct. 1, Ypsilanti 2.

BREWSTER'S MILLIONS (Al Rich, mgr.): Patterson, N. J., 25-Oct. 1, Wilkes-Barre, Pa., 3-5, Schenectady 6, Oct. 2-5.

BURKE, ELLIE (Charles Frohman, mgr.): Madison, Wis., 28, Milwaukee, 29-Oct. 1, Chicago, Ill., 2-15.

CAMEO KIRBY: Atlanta, Ga., 26-28, Columbus 29, Birmingham, Ala., 30, Mobile Oct. 1, New Orleans 2.

CAREW, MARY (B. G. Kingston, mgr.): Adams, N. Y., 28, Canastota 30, Norwood Oct. 3, Gouverneur 4, Rhineville 10.

CARTER, MRS. LEBLANC (John Cort, mgr.): Cleveland, O., Oct. 2-5.

CAST ASIDE (Des Moines, Ia., 25-28, Omaha, Neb., 29-Oct. 1).

CHEKERS (Stair and Havlin, mgrs.): Brooklyn, N. Y., 26-Oct. 1, Bayonne, N. J., 3-5, Patterson 6-8.

CHINATOWN TRUNK MYSTERY: Newark, N. J., 26-Oct. 1.

CITY THE (Messrs. Shubert, mgrs.): Indianapolis, Ind., 26-Oct. 1.

CLIMAX (Joseph M. Weber, mgr.): Boston, Mass., Aug. 25—Indefinite.

CLIMAX (Joseph M. Weber, mgr.): Rome, Ga., 28, Atlanta 29-Oct. 1.

COMMUTERS (Henry B. Harris, mgr.): New York City Aug. 15—Indefinite.

CON AND CO. (Henry W. Savage, mgr.): New York City Aug. 15—Indefinite.

CONCERN THE (David Belasco, mgr.): Baltimore, Md., 25-Oct. 1, New York City 4—Indefinite.

COUNTRY BOY (Henry B. Harris, mgr.): New York City Aug. 25—Indefinite.

CUNYBOY AND THE THREE (Howland and Chifford Amusement Co., props.): Terre Haute, Ind., 28-30.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York City Sept. 22—Indefinite.

DAILY ARNOLD (W. A. Brady, mgr.): Albany, N. Y., 29.

DAILY ARNOLD (W. A. Brady, mgr.): Philadelphia, Pa., 26-Oct. 1, Norfolk, Va., 5-8.

DANIEL BOONE ON THE TRAIL (Central; Robert H. Harris, mgr.): Monticello, Ia., 28, Hopkinton 29, Anamosa 30, Cedar Rapids Oct. 1, Iowa City 5, Oxford 4, Marengo 5, Monticello 7, Marshalltown 8.

DANIEL BOONE ON THE TRAIL (Eastern; Ren H. Howe, mgr.): Mt. Pleasant, W. Va., 28, Donora, Pa., 29, Tarentum 30, Rochester Oct. 1, Washington 3, Canonsburg 4, Vandalia 5, Irwin 6, Somerset 7, Greensburg 8.

DANIEL BOONE ON THE TRAIL (Southern; Harrodsburg, Ky., Oct. 3, Lawrenceville 5, Winchester 6, Lexington 7, Ashland 8.

DANIEL BOONE ON THE TRAIL (Western; S. A. Mitchell, mgr.): Dodge Center, Minn., 28, Austin 29, Preston 30, Albert Lea Oct. 1, 2, Forest City, Ia., 3, Britt 4, Lake Mills 5, Elmore, Minn., 6, Garrison 8, D. 8.

DEEP PURPLE (Lieber and Co., mgrs.): Rochester, N. Y., 26-28, Chicago, Ill., Oct. 2—Indefinite.

DIPLOMACY (Messrs. Shubert, mgrs.): New York City Sept. 13-Oct. 1.

DUNSON, J. E. (Cohen and Harris, mgrs.): Rochester, N. Y., 26-28, Buffalo 29-Oct. 1.

DORO, MARIE (Charles Frohman, mgr.): Boston, Mass., 26-Oct. 8.

DREW, JOHN (Charles Frohman, mgr.): New York City Sept. 1—Indefinite.

EAST YNKE (Charles L. Kerton, mgr.): Hinton, Okla., 28, Watonga 29, Thomas 30, Ouster Oct. 1.

EDISON, ROBERT (Henry B. Harris, mgr.): Middletown, Conn., 28, Waterbury 29, Bridgeport 30, Oct. 1, Philadelphia, Pa., 3-15.

ELI AND JANE (Harry Green, mgr.): Tipton, Mo., 28, Moberly Oct. 1, Brunswick 3, Marceline 4, Brookfield 5, Osgood 6, Milan 7, Unionville 8.

ELIOTT, GERTRUDE (Lieber and Co., mgrs.): Albany, N. Y., 30, Oct. 1, Boston, Mass., 3-5.

FAIRBANKS, DOUGLASS (William A. Brady, mgr.): Boston, Mass., 20-Oct. 1.

FAVERSHAM, WILLIAM (Frank Willstach, mgr.): Rochester, N. Y., 30, Oct. 1, Toledo, O., 6, Columbus 7.

FIGHTING PARSON (Henry Wyatt, mgr.): Ypsilanti, Mich., 28, Maryville 29, Marietta 30, Fort Huron Oct. 1, Saginaw 3, Cheaning 3, Owosso 4, Ithaca 5, St. Louis 6, Alma 7, Mt. Pleasant 8.

FIGMAN, MAX (John Cort, mgr.): Washington, D. C., 25-Oct. 1.

FISKE, MRS. (Edison Grey Fiske, mgr.): Detroit, Mich., 25-28, Toronto, Ont., 29-Oct. 1, Chicago, Ill., 3-29.

FLAMING ARROW (E. F. Krayer, mgr.): Plainfield, Wis., 28, Portage 29, Beaver Dam 30.

FORTUNE HUNTER (Cohen and Harris, mgrs.): Boston, Mass., Sept. 19—Indefinite.

FORTUNE HUNTER (Cohen and Harris, mgrs.): Cincinnati, O., 25-Oct. 1, St. Louis, Mo., 3-8.

FOURTH ESTATE (Lieber and Co., mgrs.): Kansas City, Mo., 25-Oct. 1.

GAMBLES (Antonia's) Fringing Co., mgrs.): Chicago, Ill., 26—Indefinite.

GENTLEMAN FROM MISSISSIPPI (William

A. Brady, mgr.): Charleston, S. C., 28, 29, Savannah, Ga., 30, Jacksonville, Fla., Oct. 1.

GET RICH QUICK WALLINGFORD (Cohen and Harris, mgrs.): New York City Sept. 19—Indefinite.

GIRL AND THE RANGER (Frank P. Prescott, mgr.): Henryette, Okla., 28, Weicheta 29, Omaha 30, Chandler Oct. 1.

GIRL FROM ROSTOBY (A. H. Woods Co., mgrs.): Toronto, Ont., 26-28, London 29, Port Huron, Mich., 30, Oswego Oct. 1, Pontiac 2, Flint 3, Toledo, O., 4, Tiffin 5, Springfield 6, Dayton 7, Lima 8.

GIRL FROM ROSTOBY (A. H. Woods Co., mgrs.): Kansas City, Mo., 25-Oct. 1, Denver, Colo., 2-5, Victor 6.

GIRL FROM THE U. S. A. (Central; Harry Scott, mgr.): Sterling, Ill., 28, Tracer, Ia., 29, Vinton 30, Shenandoah Oct. 1, Osceola, Neb., 3, Fairbury 4, Kearney 5, Grand Island 6, Beatrice 7.

GIRL FROM THE U. S. A. (Eastern; Harry Scott, mgr.): Van Wert, O., 30, Rome, Pa., Oct. 1, Connersville 2, Scottsdales 3, Uniontown 4, Morgantown, W. Va., 5, Brownsville, Pa., 7, Mt. Pleasant 8.

GIRL FROM THE U. S. A. (Southern; Harry Scott, mgr.): Ferris, Ill., 28, Marion 29, Mayfield, Ky., 30, Memphis, Miss., Oct. 1, Army 2, Tupelo 3, Corinth 4, Columbia, Tenn., 5, Mt. Pleasant 7.

GIRL IN WAITING (Cohen and Harris): Chicago, Ill., Sept. 4-Oct. 1.

GLASSER, VAUGHAN (Vaughan Glasser, mgr.): Chicago, Ill., 25-Oct. 1.

GRAUSTARK (Messrs. Baker and Castle, mgrs.): Chicago, Ill., 25-Oct. 1.

GRAUSTARK (Southern; Baker and Castle, mgrs.): Greenville, Miss., 28, Clarkdale 29, Helena, Ark., 30.

GRIMMITY, WHEATON (Daniel Arthur, mgr.): Montreal, P. Q., Oct. 2-5.

HER SON (E. F. Hoadley, mgr.): Pittsburgh, Pa., 26-Oct. 1.

HILLARD, ROBERT (Frederic Thompson, mgr.): Washington, D. C., 26-Oct. 1.

HUGH TIES (Byron Gossard, mgr.): Amsterdam, N. Y., 28, Albany 29, 30, Poughkeepsie Oct. 1, Troy 2, 3, Springfield, Mass., 5, 6, Worcester 7.

HOUSE ON THE BLUFF (Jas. P. Richardson, mgr.): Schenectady, N. Y., 26-28, Bayonne, N. J., 29-Oct. 1.

HOUSE OF THOUSAND CANDLES (Rowland and Gaskill, mgrs.): Mt. Pleasant, Ia., 28, Burlington 29.

HOUSE OF A THOUSAND CANDLES (Rowland and Gaskill): Wagona, Kan., 28, Manhattan 29, Junction City 30.

HUMAN (Gossard; Southern; Harry Sawyer, mgr.): Florence, S. C., 28, Georgetown 29, Kingstree 30, Charleston Oct. 1.

HUNTLEY, G. P. AND MATTIE WILLIAMS (Charles Frohman, mgr.): New York City Sept. 18—Indefinite.

IN THE BURGESS CARRIAGE (Baker and Castle, mgrs.): Wilkes-Barre, Pa., 26-28, Schenectady, N. Y., 29-Oct. 1.

IS MARRIAGE A FAILURE? (Al Cron, mgr.): Lonsport, Ind., 28, Ft. Wayne 29, Kendallville 30.

IS MARRIAGE A FAILURE? (David Belasco, mgr.): New York City 10-Oct. 1.

JESSE JAMES (Brown and Roberts, mgrs.): Bolivar, Tenn., 28, Abbeville, Miss., 29, Water Valley 30.

KENTUCKIAN (Rowland and Gaskill, mgrs.): Detroit, Mich., 26-Oct. 1.

KIDNAPPED FOR A MILLION (E. H. Ferry, mgr.): Mora, Minn., 28, Princeton 29, Foley 30.

LACKAYE, WILTON (William A. Brady, mgr.): Seattle, Wash., 26-Oct. 1.

LIGHT ETHERAL (M. E. Rice, mgr.): Peoria, Ill., 26-Oct. 1, Springfield 2-5.

LILY THE (David Belasco, mgr.): New York City Sept. 3-Oct. 1, Boston, Mass., 3-15.

LIPMAN, CLARA (Wm. A. Brady, mgr.): Chicago, Ill., Sept. 15—Indefinite.

LIVE WIRE (Kilroy and Britton, mgrs.): Kansas City, Mo., 25-Oct. 1, St. Louis 2-5, Terre Haute, Ind., 6.

LOST TRAIL (Willis Amusement Co., mgrs.): Irwin, Pa., 28, Scottsdale 29, Conneville 30, Uniontown Oct. 1, Meyersdale 3, Cumberland, Md., 4, Grafton, W. Va., 5, Morgantown 6, Clarkburg 7, Harpersburg 8.

LOVE AMONG THE LIONS (Charles Frohman, mgr.): Boston, Mass., Sept. 19-Oct. 15.

LOVE PIRATE (Messrs. H. Deane, mgr.): La Salle, Ill., 28, Streator 29, Joliet 30, Waukegan Oct. 1.

LULU'S HUSBANDS (Messrs. Shubert, mgrs.): Milwaukee, Wis., 26-Oct. 1.

MACAULEY, WILLIAM (Jas. A. Feltz, mgr.): Burlington, Ia., 28, Iowa City 29, Manchester 30, Independence Oct. 1.

MADAME X (Eastern; Henry W. Savage, mgr.): New York City Sept. 5-Oct. 1, Brooklyn, N. Y., 3-5.

MADAME X (Southern; Henry W. Savage, mgr.): Lenoir, Tenn., Mass., 28, Nashville, N. Y., 29, Concord 30, Keene Oct. 1, North Adams, Mass., 3, Cohoes, N. Y., 4, Glens Falls 5, Amsterdam 6, Johnstown 7, Rome 8.

MADAME X (Western; Henry W. Savage, mgr.): Buffalo, N. Y., 26-Oct. 1, Rochester 2-5.

MALLORY, CLIFTON (D. H. Cook, mgr.): Gouverneur, N. Y., 27-29, Alexandria Bay 30, West Windfold Oct. 1.

MAN ON THE BOX (Boyd Transada, mgr.): Deadwood, N. D., 28, Spearhead 29, Belle Fourch 30, Stuart Oct. 1, Chadron, Neb., 3, Ft. Robinson 4, Alliance 5, North Platte 6, Gothenburg 7, Lexington 8.

MANN, LOUIS (William A. Brady, mgr.): New York City 26-Oct. 1.

MANTELL, ROBERT (William A. Brady, mgr.): Albany, N. Y., 26-28.

MASON, JOHN (Messrs. Shubert, mgrs.): Seattle, Wash., 25-28, Victoria, B. C., 29, Vancouver 30, Oct. 1, Bellingham, Wash., 2, 3, Everett 4, Olympia 5, Aberdeen 6, Portland, Ore., 7, 8.

MELVILLE, ROSE (J. R. Sterling, mgr.): Coldwater, Mich., 28, Goshen, Ind., 29, Doraville, Mich., 30, South Bend, Ind., Oct. 1, Chicago, Ill., 2-8.

MEMBER FROM OZARK (Cohen and Harris, mgrs.): St. Louis, Mo., 26-Oct. 1.

MILKED AND BOULDER (Harry Boudier, mgr.): Honolulu, Pa., 28, Susquehanna 30, Oswego, N. Y., Oct. 1.

MILLIONAIRE KID (Kilroy and Britton, mgrs.): Knoxville, Tenn., 26-28, Chattanooga 29-Oct. 1, Columbia, O., 3-5, Akron 6-8.

MINISTER'S SWEETHEART: Baltimore, Md., 26-Oct. 1.

MISSOURI GIRL (Joe Rith, mgr.): Harrisonburg, Va., 28, Covington 29, Clifton Forge 30, Roanoke Vista Oct. 1, Christiansburg 4, Wytheville 5, Marion 6, Abington 7, Bristol, Tenn., 8.

MIR PATSY (Henry W. Savage, mgr.): Harpersburg, Ky., Oct. 1, Washington, D. C., 2-5.

MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co., mgrs.): Kingston, Ont., 28.

MOTHER (William A. Brady, mgr.): New York City Sept. 14—Indefinite.

MY MAN (Frederic Thompson, mgr.): New York City Sept. 27—Indefinite.

NAMIMOVA, ALLA (Shubert Bros., mgrs.): St. Paul, Minn., Oct. 3-5.

NEWMAN, JOSEPH (Louis A. Bolly, mgr.): Montreal, Colo., 28, Ithaca 29, Delta 30, Hotchkiss Oct. 1, Paola 3, Grand Junction 4, Fruita 5, Palmdale 6, Rife 7, Glenwood Springs 8.

NEW YORK (A. H. Woods, mgr.): Philadelphia, Pa., 19-Oct. 1, Washington, D. C., 3-5.

NINETY AND NINE (Messrs. Boyer, mgr.): Brooklyn, N. Y., 19-Oct. 1, Philadelphia, Pa., 3-5.

O'HARA, FISKE (Al McLean, mgr.): Toronto, Ont., 26-Oct. 1, Buffalo, N. Y., 3-5.

OLDTOTT, CHAUNCEY (Augustus Pines, mgr.): Milwaukee, Wis., 25-28.

OLD HOMESTEAD (Frank Thompson, mgr.): New York City 26-Oct. 1.

OUR NEW MINISTER (Harry Dool Parker, mgr.): Salt Lake City, 26-Oct. 1.

PAID IN FULL (Schiller Amusement Co., mgrs.): Danville, Va., 28, Roanoke 29, Bluefield, W. Va., 30, Bristol, Tenn., Oct. 1, Knoxville 2-5.

PAID IN FULL (E. C. Andrews, mgr.): Zanesville, O., 28, Cambridge 29, Gallipolis 30, Newburg, Ohio, 31.

PAIR OF COUNTRY KIDS (Henry W. Ling, mgr.): Ada, Minn., 29.

PENALTY TEN (Atlantic City, N. J., Oct. 2).

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Philadelphia, Pa., 26-Oct. 1.

PORT OF MISSING MEN (Howland and Gaskill, mgrs.): St. Louis, Mo., 26-Oct. 1.

PORT OF MISSING MEN (Howland and Gaskill, mgrs.): Oelwein, Ia., 28, Decorah 29, Charles City 30.

PORT, GUY (Meyer Shubert, mgr.): New York City Sept. 26-Oct. 1.

POYNTER, MELAN (Harry J. Jackson, mgr.): Cincinnati, O., 26-Oct. 1, Louisville, Ky., 2-5.

QUINT ADAMS SAWYER (Adams and Sawyer, mgrs.): New York City Sept. 26-Oct. 1.

RAGON, GUY (Meyer Shubert, mgr.): New York City Sept. 26-Oct. 1.

ROBIN OF WAY (Fred Black, mgr.): St. Paul, Minn., 26-Oct. 1.

ROBERTSON, FREDERICK (Messrs. Shubert, mgrs.): Toronto, Ont., 26-Oct. 1, New York City 2-15.

ROBBER AT THE RED GATE (Eastern; Gaskill, Melville and Carpenter, mgrs.): Milwaukee, Wis., 26-Oct. 1, Washington 2, Madison 3, Portage 4, Merrill 5, Wausau 6, Eau Claire 7.

ROBBER AT THE RED GATE (Western; Gaskill, Melville and Carpenter, mgrs.): Anderson, Ind., 28, Kokomo 29, Terre Haute 30, Covington 31.

ROBBER AT THE RED GATE (Central; Gaskill, Melville and Carpenter, mgrs.): Peoria, Ill., 28, Springfield 29, Joliet 30, Chicago 31.

ROBBER AT THE RED GATE (Southern; Gaskill, Melville and Carpenter, mgrs.): Memphis, Tenn., 28, Nashville 29, Knoxville 30, Chattanooga 31.

ROBBER AT THE RED GATE (Northern; Gaskill, Melville and Carpenter, mgrs.): Detroit, Mich., 28, Grand Rapids 29, Lansing 30, Flint 31.

ROBBER AT THE RED GATE (Midwestern; Gaskill, Melville and Carpenter, mgrs.): St. Paul, Minn., 28, Minneapolis 29, Duluth 30, Superior 31.

ROBBER AT THE RED GATE (Northeastern; Gaskill, Melville and Carpenter, mgrs.): New York City Sept. 26-Oct. 1.

ROBBER AT THE RED GATE (Southwestern; Gaskill, Melville and Carpenter, mgrs.): Dallas, Tex., 28, Fort Worth 29, El Paso 30, San Antonio 31.

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ROBBER AT THE RED GATE (Northwestern; Gaskill, Melville and Carpenter, mgrs.): Chicago, Ill., 26-Oct. 1.

RO

Stamford, Conn., Aug. 29—Indefinite.
 VALE (David Kraus, mgr.): New York city Sept. 19—Indefinite.
 VAN DYKE-EATON (C. Mack, mgr.): Chicago, Ill.—Indefinite.
 WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—Indefinite.
 WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—Indefinite.

TRAVELING STOCK COMPANIES.

ALBERT, STRONG (F. C. Twitchell, mgr.): Atchafalpa, Mass., 25-Oct. 1.
 CARROLL COMEDY (Leon Carroll, mgr.): Spencer, W. Va., 25-Oct. 1.
 CHAUNCEY-KIFFER (Fred Chauncey, mgr.): Mauch Chunk, Pa., 25-Oct. 1.
 CHOATE DRAMATIC (Harry Choate, mgr.): Geneseo, Ill., 25-Oct. 1.
 CULHANE'S COMEDIAN (E. Culhane, mgr.): Bremen, Ind., 25-Oct. 1.
 DE LACY, LEIGH (Monte Thompson, mgr.): Kingston, N. Y., 25-Oct. 1.
 EASTERN THEATRE (No. 1): William Wambler, mgr.: Guilford, Ct., 25-Oct. 1.
 GORDON'S ASSOCIATE PLAYERS (Jack Gordon, mgr.): Keokuk, Ia., 25-Oct. 1.
 GRAYCE, HELEN (Nathan Appel, mgr.): Bangor, Me., 25-Oct. 1.
 HALIDAY (Harold Stout, mgr.): Washington, Pa., 25-Oct. 1.
 HALIDAY'S COMEDIANS: Bradstock, Pa., 25-Oct. 1.
 HALIDAY'S, HOWARD (Chas. E. Whitney, mgr.): Homestead, Pa., 25-Oct. 1.
 HALIDAY'S PLAYERS (Palmer Kellogg, mgr.): New Orleans, La., 25-Oct. 1.
 HALL, DON C. (Don C. Hall, mgr.): Blair, W. Va., 25-Oct. 1.
 HICKMAN-BESSEY (Harry G. Lihou, mgr.): Beardsboro, Ill., 25-Oct. 1.
 HILLMAN'S IDEAL (No. 1): Lucy M. Hayes, mgr.: Georgia, Neb., 25-Oct. 1.
 HIMMELSTEIN'S ASSOCIATE PLAYERS: Benton Harbor, Mich., 25-Oct. 1.
 HIMMELSTEIN'S IMPERIAL STOCK: Marion, Ind., 25-Oct. 1.
 HYPER THEATRE PARTY (W. O. McWaters, mgr.): Piqua, O., 25-Oct. 1.
 JOLLY PLAYERS (E. B. Jepson, mgr.): Dedans, O., 25-Oct. 1.
 KEENE, LORRAINE (H. L. Lawrence, mgr.): Kearney, Neb., 25-Oct. 1.
 KEITH (Cato S. Keith, mgr.): Marion, O., 25-Oct. 1.
 KELLY, SHERMAN: Jefferson, Wis., 25-Oct. 1.
 LE ROY, ALLEGAN, Mich., 25-Oct. 1.
 LEWIS (W. F. Lewis, mgr.): Bladen, Neb., 25-Oct. 1.
 LONG, FRANK E. (Frank E. Long, mgr.): Watertown, Ia., 25-Oct. 1.
 LYCUM COMEDY (Kemble and Sinclair): Cambridge City, Ind., 25-Oct. 1.
 MAHER, PHIL (Leslie E. Smith, mgr.): Pottstown, Pa., 25-Oct. 1.
 MARKER, JON: Barrie, Ont., 25-Oct. 1.
 MAXWELL-HALL (Jefferson Hall, mgr.): Centerville, 25-Oct. 1.
 MAULIFF, JERRY: South Manchester, Conn., 25-Oct. 1.
 MIDDLE STATES (Joseph H. Brenner, mgr.): Findlay, O., 25-Oct. 1.
 MINNELL BROTHERS: Lorain, O., 25-Oct. 1.
 MORRY (Comte and Teacher's): Abilene, Kan., 25-Oct. 1.
 MURRAY-MACKAY (Jno. J. Murray, mgr.): Canton, O., 25-Oct. 1.
 PICKERTS, FOUR (Willis Pickert, mgr.): Frederickburg, Va., 25-Oct. 1.
 PRICE'S POPULAR PLAYERS (Price Amusement Co., mgr.): Rochester, N. Y., 25-Oct. 1.
 SHANNON BROTHERS (Harry Shannon, mgr.): Washington Court House, O., 25-Oct. 1.
 SIGHTS THEATRE (J. W. Sights, mgr.): La Harpe, Ill., 25-Oct. 1.
 SPEDDEN-PAIGE (Sam Spedden, mgr.): Palestine, Tex., 25-Oct. 1.
 SPENCER THEATRE (Harry Spencer, mgr.): La Crosse, Kan., 25-Oct. 1.
 STANLEY FOREST: Jamestown, N. Y., 25-Oct. 1.
 TAYLOR (H. W. Taylor, mgr.): Sharon, Pa., 25-Oct. 1.
 TEMPEST (J. L. Tempest, mgr.): Canton, N. Y., 25-Oct. 1.
 VANCE PLAYERS: Sault Ste. Marie, Mich., 25-Oct. 1.

OPERA AND MUSICAL COMEDY.

ABORN OPERA (Milton and Margaret Aborn, mgr.): Boston, Mass., 19-Oct. 1.
 ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 26—Indefinite.
 ARCADIAN (Charles Frohman, mgr.): Boston, Mass., Sept. 12—Indefinite.
 ARCADIAN (Charles Frohman, mgr.): New York city Aug. 1—Oct. 1.
 ARMSTRONG MUSICAL COMEDY: Portland, Ore.—Indefinite.
 BECHAM OPERA (Thos. O'Connell, mgr.): Kensington, Ire., 25-Oct. 1.
 BERNARD, SAM (Messrs. Shubert, mgr.): New York city Sept. 21—Indefinite.
 BEVANI OPERA: San Francisco, Cal., Sept. 8—Indefinite.
 CAMELL, MARIE (Daniel V. Arthur, mgr.): New York city Oct. 4—Indefinite.
 CAMERON, DAIRY (C. H. Kerr, mgr.): Tallulah, La., 25-Oct. 1.
 CAMERON, GRACE (C. H. Kerr, mgr.): No. Baltimore, O., 25-Oct. 1.
 CARLE, RICHARD (Francis and Lederer, mgr.): Chicago, Ill., Aug. 4—Indefinite.
 CAT AND THE FIDDLE (Chas. A. Bellon, mgr.): Norfolk, Neb., 25-Oct. 1.
 CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Brooklyn, N. Y., 25-Oct. 1.
 CHOCOLATE SOLDIER (F. C. Whitney, mgr.): London, Eng., Sept. 10—Indefinite.
 COW AND THE MOON (Chas. A. Bellon, mgr.): Missoula, Mont., 25-Oct. 1.
 DARE DEVIL DAVE (W. F. Mann, owner): Rochester, Pa., 25-Oct. 1.
 DEACON AND THE LADY (Aaron and Werba, mgr.): Atlantic City, N. J., 25-Oct. 1.
 DIT, MAX (San Francisco, Cal., 25-Oct. 8.
 DRYAN PRINCE (Charles Frohman, mgr.): Chicago, Ill., Sept. 12—Indefinite.
 DRESSER, MARIE (Joe Fields, mgr.): New York city Aug. 11—Indefinite.
 FLYING PRINCESS (Mort H. Singer, mgr.):

Stamford, Conn., Aug. 29—Indefinite.
 VALE (David Kraus, mgr.): New York city Sept. 19—Indefinite.
 VAN DYKE-EATON (C. Mack, mgr.): Chicago, Ill.—Indefinite.
 WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—Indefinite.
 WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—Indefinite.



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The Great English Vaudeville Paper

WEEKLY

Telephone, 1772 Madison Square.
 New York Office, 24 West 27th Street.

14 Leicester Street, W. C.

St. Joseph, Mo., 28, 29, Columbia 30, Quincy, Ill., Oct. 1.
 FLOREST SHOP (Henry W. Savage, mgr.): Chicago, Ill., Sept. 8-Oct. 8.
 GENE, ADELIN (Klaw and Erlanger, mgr.): Philadelphia, Pa., Oct. 3-15.
 GIRL AND THE DRUMMER (Wm. A. Brady, mgr.): Chicago, Ill., Sept. 4-Oct. 1, Boston, Mass., 5-15.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Some few picture actors and directors still adhere to the belief that they are adding to the value of their work by playing to the front, exhibiting "camera consciousness," as *The Spectator* has dubbed the practice. It should interest them to know that the public generally, when it expresses itself on the subject, agrees with *The Spectator*. One form in which this expression is shown is in the laughter and applause that greet the films on exhibition. How often does the player, when he comes down front and faces his imaginary audience with facial contortions, meant to be funny or emotional, win a response from the real spectators in the picture theatre? Very seldom, indeed, as anybody can note by watching closely. When the play to the front does, on rare occasions, appear to be effective, it is invariably due to the strength of the situation behind it. The situation is actor-proof, and the player would have been even more effective if his facial expression had not been directed so intimately to his unseen audience.

Another way in which the public expresses itself, in agreement with *The Spectator* on this point, is by writing letters. A number have been printed in *THE MIRROR* in the past, and here is another which voices the same opinion in connection with an inquiry regarding the use of trademarks in picture scenes:

To *The Spectator*:

Sir.—Your remarks on camera consciousness and playing to the imaginary audience in front have all been read and much appreciated by the undersigned, but why have you not touched upon another matter directly in line with the above points as affecting the realism or the spirit of illusion in which the motion picture spectator is supposed to be wrapped? I refer to the practice by film-makers of plastering their respective trademarks upon tree-trunks, bed-posts, window frames, rocky cliffs—in fact, upon every conspicuous part of their pictures. Has not this a distinct tendency to jerk the spectator back to earth with the reflection, "Oh, that's a Vitaseon, or an Ediscoscope, or a Kalegraph, or a Biolog subject"? Are not the opening titles and the subtitles, in conjunction with the tags, sufficient clues to the identity of the manufacturer? Why not be consistent and place a neat frame on the back-drop of each scene in a stage production and bearing the name of David Belasco, or Clyde Fitch, or Augustus Thomas, or the lamented Mr. Shakespeare—to say nothing of a trademark to identify the "producer"? Now, all this is said in veritable seriousness, and *The Spectator's* answer is awaited.

Yours truly, K. C. T.

ST. JOHN, N. B.

"K. C. T." is in error in assuming that *The Spectator* has not touched upon the offense he mentions. It is, indeed, an offense, in the manner in which it is practiced by some film makers. It is impossible to forget the sensation *The Spectator* experienced some months ago when he saw hanging from a stiff blade of grass in a motion picture prairie scene a fine, conspicuous trademark for all the world as if the thing had blossomed there. It was this instance that was commented on both by *The Spectator* and by a valued correspondent at that time. It should not be forgotten, however, that the film makers have good reason, as *The Spectator* understands the matter, for having their trademarks appear in and throughout each scene, and the demands of the case appear to justify placing the trademark near the centre of the picture. The object is said to be for protection against the "duper," as the pirate is called who procures a film, makes a copied negative from it and from this

negative prints films for distribution at cut prices. If the manufacturer were to content himself with placing his trademark merely on the title and subtitle or inserted captions of a picture, the "duper" would have no trouble in cutting these out and substituting his own; and if the trademark was placed in an inconspicuous corner of the scene it could without much difficulty be blotted out, but where it appears in the body of a scene the thing, it is claimed, becomes a real protection. It should not be necessary, however, to make this trademark so glaringly conspicuous, as many do. It could be cut down to a size that would serve as an identification if required and

for several moving picture men have already appeared in Ontario courts charged with exhibiting scenes of violence or crime. One party in paying a \$50 fine protested that crime in some modified form was necessary to half the films, but the magistrate only answered with a warning to obey the law. Driven to something of desperation, the picture men have petitioned that some more uniform system of inspection be installed to prevent unjust discrimination in prosecutions. It is claimed that where one inspector interprets the law a certain way, another inspector has a different view. Between the two wedges the picture men find themselves rather closely squeezed."

strangely apparent to Torontonians. If such a scene as was witnessed a few days ago, a nauseating, brutal spectacle of torture in which children in the audience cried out with terror, is passed by any board of censors outside Zululand, then may Inspector Kennedy be blessed for indorsing the verdict of such a body with a \$50 fine.

Just how serious film affairs really are in Toronto, and presumably throughout Canada, cannot be judged by reading such charges as "Thespis" makes, for the reason that, like so many other critics of the films, he fails to identify the picture complained of. What was its title and who was the maker? It must have been a gruesome picture, indeed, to have caused the children to "cry out in terror." No film that would have this effect in even a slight degree has been seen by *Mirror* reviewers in a long time. And yet it is not impossible that such a picture is in circulation in Canada, because all pictures that go to Canada are not seen in the United States. Practically all films circulated in this country find a market through the Patents Company, manufacturers and importers, or through the Sales Company. The Patents Company output is carefully examined by the derided censorship board, in addition to the extreme care taken by the manufacturers and importers. The Sales Company also claims to exert a restraining influence and, in the matter of importations, to give circulation only to foreign films suitable for the American public. But in Canada there is no such voluntary organized regulation. It is an open market without restrictions other than those exerted by local or provincial authority. Undesirable films are admittedly produced in Europe, but they seldom see the light of the lamp in the United States, although there is no reason why they may not appear in Canada.

The fact that objectionable films are seen in Canada is, therefore, no good ground for condemning the American censorship committee, unless it be shown that the films complained of had been approved by that committee. There is also to be considered the great difference of opinion that will always exist between various people as to what constitutes objectionable pictures. We on this side of the St. Lawrence and the Great Lakes have heard so much Miss Nancy criticism of pictures that are inoffensive that we are inclined to doubt the credibility and judgment of all complainers—at least until they get down to detailed statement and give us information by which we can identify the goods. It is this difference of opinion as to objectionable films that appears to furnish good ground for the appeal of the Ontario picture men for a uniform system of inspection. It is, in truth, a disagreeable state of affairs when one magistrate may call a film proper for exhibition and another magistrate fine an exhibitor for showing it. The alternative, however, as proposed by the picture people, a uniform system of inspection, amounts to an official censorship and should be repugnant to all good Canadians, as it is to citizens of the United States. It would be better if the Canadian picture men would organize and establish their own voluntary Board of Censors, and then stand prepared to pay the penalty of the law any time they may be convicted of violating it.

Since the appeal "To the Newspaper Press," printed elsewhere in this department of *THE MIRROR*, the *New York World*, Sept. 26, publishes a series of severe criticisms of certain films, identifying them by description and name of

(Continued on page 18.)



VAN DYKE BROOKE

Van Dyke Brooke, one of the efficient staff of directors of the Vitagraph Company of America for the past three years, has proven himself to be a valuable adjunct to the producing end of the moving picture drama. His experience as an actor and stage manager for many years in almost

every State of the Union and Canada; his ability as an author of several prominent plays and vaudeville sketches, particularly fit him for the responsible position which he now occupies with the Vitagraph Company. He is a native of Detroit and has been a resident of New York for many years.

would still be small enough to escape the average eye.

From *THE MIRROR's* Toronto, Ont., correspondent comes an account of the uncertain position occupied by the motion picture exhibitors of Ontario. "Trouble is brewing," writes the correspondent, "in the ranks of the picture men throughout the Province over the recent series of prosecutions at the instance of the provincial government. Evidently the censorship of the United States Board of Censors does not count in this country,

Referring recently to the same subject a writer signing himself "Thespis," in the *Toronto News*, charged that "films of vulgar import, depictions of stabbing, shooting, torture and domestic quarrels are to-day, and have been for years, exhibited in some of the picture theatres in Toronto," and he concludes with this slap at the National Board of Censorship:

The thin mockery of the United States Board of Censors, which is said by the film companies to pass and indorse nearly every film allowed before the public, must be now

Reviews of Licensed Films

A Summer Tragedy (Biograph, Sept. 19).—Although the story of this farce film has been done before in pictures by another company in almost identical terms, the reputation is altogether so well conceived and carried out that it is welcome to the public, who will be content to let the producing companies settle the matter of priority between themselves. A young girl and a young man go to the seashore on their vacations. Each is poor in worldly goods but rich in imagination, and when they meet, love and upon, each deceives the other as to his or her immense wealth. Engagement and return to the city follow, where she runs across him presiding at a soda fountain and he discovers her as a waitress in a restaurant. After their first burst of indignation over the deception they agree to become good friends, perhaps more, and the story ends. The little details of this comedy work are chiefly the elements that make this old story new and fresh, although the young man would have been no less effective if he had not so frequently paid his respects to the camera.

A False Friend (Pathé, Sept. 19).—The story of this film presents an old theme in a new way that proves both effective and interesting. A married workman discovers in the pocket of an unmarried chum, when the latter is fatally injured by a fall, a photograph of his wife. The discovery of the portrait is made too promptly to be altogether convincing. However, the workman hurries home and drives his wife from the house, keeping their only child with him. The wife supports herself by sewing and succeeds in clandestinely meeting the child when the father brings the boy to school. At one of these meetings the boy succeeds in bringing the father and mother together and eventually effects a reconciliation. The acting is expressive throughout, although the father overdoes it at times.

A Trip to the Isle of Jersey (Pathé, Sept. 19).—Pathé travel pictures are rarely over anything but interesting and instructive, and this film is well up to the Pathé standard. It is colored, which adds to its attractive qualities.

Bertie's Engagement (Bell, Sept. 19).—This farce furnishes lively amusement, although it does not pretend to display any conspicuously fine acting. Bertie's bones are crushed by his sweetheart's papa and the two arrange for an elopement. She comes down the ladder as eloping convention requires and the pair hurry to the carriage in waiting only to find that papa is "wise" and has removed the horse. But young love is not thus to be foiled. There is a motor concealed beneath the carriage seat, and away they chug-chug to papa's dismay. At the parson's house papa is further misled by dummies which the lovers arrange in the carriage seats. While papa is discovering this bit of deception the runaway pair is being married, and thus endeth the tale as it only remains for papa to forgive and acknowledge the joke.

Big Bad Little (Bell, Sept. 19).—There are numerous hearty laughs in this short comical subject. We first see a battered-up man explaining to a policeman how it happened. What he tells the policeman is shown in the pictures—a wild tale of rambling a party of bloodthirsty Indians. Then follows what really had happened—a severe beating the storyteller had received from his wife for coming home at three o'clock in the morning.

Bob, Bebe, and the Widow (Lubin, Sept. 19).—Zeb and Bebe, two chin-whisker rural characters of the type that used to be familiar on the cheap melodrama stage, are so outrageously overdrawn in this film that the comedy loses all the convincing fun that might otherwise have been secured. They chug through a series of scenes trying to outdo each other in winning the widow's regard until in the end she leaves the town to marry an English lord.

Jeannie, the Watchmaker (Vita-graph, Sept. 20).—We have had the intelligent dog "Jeannie" in previous Vitagraph releases to good effect, but not in a comedy quite so pleasing as this one. "Jeannie" is not the whole show in this film, by any means, although he is an entertaining feature of it. The real interest centers about the two working girls from the city who go camping on their Summer vacation and attract the bashful attention of two farmer boys living in the neighborhood. The bashfulness is exaggerated, of course, but not enough to make it ridiculous. On the contrary, it is very funny. "Jeannie" the dog, becomes the go-between, carrying delicacies from the mother of the boys to the girls. The final coming together is ingeniously contrived. The girls tie a string to the dog's basket and then follow up this string to see where the dog has come from. When the dog reaches home the boys discover the other end of the string and follow it back till they meet the girls. All the parts are splendidly rendered, even to the mother, who is the country matron to the very life.

Unlucky Love (Edison, Sept. 20).—Incidental to this picture story are scenes in the great Canadian West, showing the wonderful development of modern farming. These scenes alone are sufficient to make the film notable, but the acting also is of the best and serves to lift the subject still higher as a work of dramatic art. The parts of the wealthy man and his daughter are splendidly portrayed, although we could wish that the young woman had snared us just a little of her constant frowning front. She has a pretty face and eyes, but she sometimes gets into unnatural positions

in a picture in her apparent endeavor to give us always a front view. Her lover (also well played), being a poor man, goes West to take up a farm and win a fortune that he may claim her. He prospers, as we see by the pictures, but a false item in a local paper, induced by the girl's father, announces his engagement to a young woman of his new neighborhood, and the girl back in the old home is made to believe him faithful. She is about to wed a rich suitor when an old maid, a finely rendered character, who has loved the new farmer but has ascertained that her love is hopeless and that he is about to lose his first love, journeys East, gets the girl and fetches her back West to gladden the heart of the faithful worker. There are lapses in the story, as for instance when the old maid carries off the farmer's half written letter and we are left to guess how the loss is accounted for; and again when the girl runs away from the impending wedding and we have no hint of the excitement her disappearance must have caused; but these explanations are not necessary to the story and are scarcely missed.

Tactics of Cupid (Gaiety, Sept. 20).—Very dainty and charming is this little love fairy tale, showing Cupid managing a love affair to a successful conclusion. The father of the girl is opposed to the young man, but Cupid causes the old gentleman to change his mind and the wedding takes place. Cupid, who is supposed to be invisible, manages the whole affair and conducting the young couple to their new home, where he decorates their parlor with roses. The acting is fine, the costumes pretty and the scenes romantic, the coloring of the film adding to the effect. Cupid is also a pretty child, but offended grievously in constantly looking at the camera and paying respects to an imaginary audience in front. The absurdity of permitting this practice is more apparent when the supposed invisible nature of the character is considered. It constituted the sole blemish on the film.

Summer (Gaiety, Sept. 20).—We have had many similar scenes from the Gaiety staff photographers, and they are always pleasing.

An Artisan Romance (Pathé, Sept. 21).—Thoroughly convincing acting, an interesting story and the well-known Pathé photography make this film one of the best we have yet seen from the American producing department of this company. The acting is so natural and clearly expressive, without any betrayal of camera playing, that the last scene of the story seems almost as if it might really have happened. This is all the more to the credit of the players and the stage-manager whose scenes on analysis prove highly improbable. A young Englishman quarrels with his girl and goes West to the ranch of a friend where he saves the life of an Indian or half-breed girl in a barroom mass that is splendidly stage-managed, by the way. He is shot himself and nearly dies, but the saved girl nurses him back to life, giving him her love meanwhile. In the last scene he is convalescent and his nurse has him out for a walk. Into the town comes an automobile with the Eastern girl and her father. The Indian girl recognizes her from a portrait in a locket carried by the invalid, but she does not hesitate to save her Eastern rival's life when the automobile, not very well managed, is about to run her down, losing her own life in the act. Before she dies she makes known to the Eastern girl that the young man still loves her and performs the hand-clapping ceremony that never happens except in motion pictures.

A Close Shave (Essanay, Sept. 21).—This is the story of a "con" man and an "easy mark" and is well played in the lively Essanay style, saving that the "con" man keeps the imaginary audience in the picture, which is evidently seated in the neighborhood of the camera, informed of his thoughts and intentions. None of the other players were guilty of this offense and their work gained materially by reason of the fact. The "easy mark" bought bogus mining stock from the "con" man, paying by check, but the bank demanded identification and the "easy mark" having had his whiskers shaved off meanwhile was repudiated by the bank officers and by all the friends to whom he appealed, so that in the end the bank closed for the day and saved the victim his money.

A Flirt's Ambition (Essanay, Sept. 21).—Something like this story was done several months ago by a French company, but it was no better done, if as well. The Essanay version proves to be one of the best farces this company, noted for its pictures of this class, has ever turned out. An attractive young woman is afflicted by a nervous trouble that causes her to involuntarily jerk her head to one side at frequent intervals. All the foolish men who see her think she is inviting them to follow her, and she does the thing so honestly and convincingly that we can hardly wonder at the commotion she creates. The crowd of followers grow larger as she proceeds, and the incidents are sufficiently varied to hold the laughing interest throughout.

The Japanese Spy (Kalem, Sept. 21).—A supposed desire of Japan to secure secret data of United States military conditions is the basis for this important film story, and realism is given to the action by the employment of genuine Japanese in the scenes laid in that country and by numerous fine views of a real military encampment in many of the American scenes. In

some other respects the film is not quite so convincing, as for instance in the rather free and careless way the peddler spy passed unquestioned through the American camp, stopping frequently in open country to make notes in his book; and also the manner in which he was finally run down and arrested through the agency of a girl detective whose work on the case appears to have been pure luck, so far as the picture shows us. The Japanese spy is a nobleman who volunteers to come to America and size up American preparedness. When he is finally caught and his notes seized he stabs himself.

The Sergeant (Bell, Sept. 22).—This narrative, set in the Yosemite, amounts to an obvious exploitation of Californian geography, for it introduces views of the Yosemite cascades, Millstone Falls, Nevada Falls, Merced River and Rapids, and Port Monro, and it carefully labels the locations. The photography of these scenic splendors is remarkably good, reflecting—necessarily in a diagram way—the grandeur and the fascination of the Valley. On this account alone the film is notably interesting. The story is of less importance than the setting, although its incidents are fairly entertaining. The hero, in swimming the Merced Rapids to bring help to his Colonel and his Colonel's daughter, fully earns his salary. If the camera is not deceptive, the escape up the cliff by ropes dropped from above was dramatically in harmony with the scenery; a spectator feels that any less spectacular rescue would have been almost an insult to the background. The acting, which in a film of this kind is rather at a discount so far as value goes, is quite adequate to the demands of the occasion.

The Oath and the Man (Biograph, Sept. 22).—The significance of the title is none too clear. The oath evidently refers to the pledge given by the wronged husband not to do injury to his wife nor his wife's noble lover. The man may refer to the perfume dealer or to the nobleman. But it doesn't matter a great deal. The story conveys a good moral, although it is not a popular moral. When an insurrection of oppressed peasantry placed his pretty but faithless wife and her gallant lover in the poor shopkeeper's power, the man shielded them from the mob and sent them away in disguise to safety. The wife was overcome with repentant emotion, and doubtless would have declined gratefully upon her husband's breast, had he invited her to stay. He was wiser than that, however; he knew that he was getting well rid of an unreliable baggage. The wife was the most notable of the cast. Although it was not an agreeable part to act, she carried it well. The performer and the aristocrat were excellent supporters. The price was rather too uncertain. The details of the escape from the castle were not at all points well handled; there was too much dallying and looking backward. The interior scenes lacked a genuine eighteenth century air, chiefly because they appeared too constructed; there was no illusion of depth and space, due, doubtless, to studio limitations. While the acting is good, the costumes excellent, and the outdoor scenes effective, the film leaves some things to be desired that the Biograph usually supplies.

Love's Old Sweet Song (Lubin, Sept. 22).—This story runs from comedy through romance and pathos to tragedy and near-suicide back to sentiment. The comedy is the best—not only from the general prediction for it, but from its superior acting in the film. The five young men, counting up to see who shall go to buy the eggs, created a genuinely jovial atmosphere that extended from the canvas out over the whole assembly of spectators. The spectators followed with concerted, audible oh's and ah's the progress of the story to the end—a remarkable testimony to the art of the actors, because the story alone would not have made such an impression. Without casting aspersions on the rest, it may be said that the hero's mother did the best work; the spectators could and did repeat the very words she was evidently using. Two of her phrases, "Your wife?" and "My boy!" fairly rang through the room. The acting of the whole cast was remarkably good, as it needed to be to cover up some of the joints in the narrative. While the story did well in sticking to primal emotions, its details lacked continuity.

Salt on the Bird's Tail (Mellie, Sept. 22).—The foundation for this story is of the very simplest, although the idea is pretty and much of the acting natural and expressive. The material, however, is not quite sufficient to stretch out for a full reel and at times the story appears to drag. A little girl loses her canary bird and starts to recover it by the old fiction process of putting salt on its tail. She wanders till she falls asleep, when a tramp whom she had previously befriended catches the bird and puts it in the cage. Then mamma, who has been hunting wildly for her missing child, finds her and takes her home. The little girl is good except when she cries; then she does not appear sincere. An old farmer character is also overacted.

A Jar of Cranberry Sauce (Edison, Sept. 23).—The denouement of this film had to be very carefully prepared for, as it is not exactly what you would call probable, still the preparation is there, and does what it can toward contributing an element of possibility. Silas, finding restaurant prices too high in the city, retires to his room to eat the lunch which he brought with him. This lunch includes a jar of cranberry sauce, from which he cannot remove the top. In his efforts he bumps against the door and drops the jar, which is smashed. The cranberry juice runs under the door and alarms the occupant of the next room into the belief that murder has been committed. He notifies the police. The conclusion may be imagined. The act-

ing in the leading role is good, although it is of the exaggerated Ruben type. The imaginative person in the adjoining room is only fair; he is not spontaneous enough. What he does seems to be more the result of conscious care than of unembellished inspiration.

Almost a Hero (Edison, Sept. 23).—Percy of the ribbon cutter had a hard time of it. How was he to tell the difference between a moving picture company who were performing all sorts of villainy and a real hold-up. After he had valiantly saved three women from robbery, abduction and suicide only to find that he had interrupted motion picture actors, he can hardly be blamed for letting a tramp worry a pretty girl without molestation. That somebody else rescued the lady and received the reward for valor was a sad turn of the wheel of fate. This film is funny in its idea, which however is not new, and funny in its details, except in the one scene where Percy is cultivating his muscle in his home-made gymnasium. That might have been omitted entirely without detriment to the film. Otherwise the acting is excellent. Especially notable were the first young woman whom Percy rescued and the last young woman whom Percy did not rescue.

A Modern Knight-Ernanst (Vita-graph, Sept. 23).—This is another version of the very ancient and very honorable romance of the prince in disguise and the village beauty. A Harvard student sets out on his vacation to earn his way by working—this is his choice. Imagine it! He finds employment in a hay field where both men and women work, raking the hay by hand. It would be interesting to know whereabouts in the United States such a hay field now exists. But never mind that, either. The brawny, brainy youth presently has occasion to knock spots out of the village beauty for insulting the heroine and her crippled brother. The combat is not an easy one, and the hero sprains his thumb, or does something to it that gives the heroine a chance to bind it up. This done, she imminently kisses him and skips. He is naturally much pleased. At any rate, he is an agreeable hero—so good-looking that any girl would have done the same thing. Some girls would not even have waited for him to sprain his thumb. Sentimental sales-ladies and susceptible grocery clerks will like the film; others will find it quite harmless. The acting is of a high order.

The Hunter Gets the Cold (Pathé, Sept. 23).—The hero of this film is a clever, little, black, curly-haired dog, who is entirely ready to pose for anybody with a camera. There are limits to his patience, however. After he has been sitting up on his hind legs while the snicky photographer from the city eats lunch and takes a nap, he knows enough to go in search of a more expeditious artist. Of course, his entire family pursue him with disastrous effect to all the traffic in their path, but he eludes them until he has had his picture snapped by a street photographer. The wonderful part of this film is not the acting by the men and women, although that is excellent by itself; but it is the remarkable part played in the comedy by the canine hero. The training for such a role must have been a long task and no doubt an irksome one at times. At any rate it was successfully consummated. The dog himself is a fascinating and friendly animal, who seems to enjoy the fun as much as any one.

The Hand of Fate (Pathé, Sept. 23).—The hand of fate dealt rather harshly with Dietrich of Witzow and his brother Conrad because they joined forces against Frederick of Hohenzollern, who had been created Margrave of Brandenburg by Charles V. of the Holy Roman Empire. Dietrich, refusing to liberate a supporter of Frederick from a dungeon, was assailed by the angered Hohenzollern. The prisoner escaped through an aperture torn in his dungeon wall by a bomb, and the two brothers quarreled about it. Conrad murdered Dietrich in the broil and was in turn slain by the victorious Frederick. The acting and the stage effects are excellent; the scenes of the castle, interior and exterior, are as effective as anything recently put on the canvas. The trouble with the film is that it involves a number of historical personages who are not picked out clearly enough at the start for the spectator to keep track of them easily. It is—or would be—an ideal way to teach the romantic events in history to an ignorant public.

The Conspiracy of Pontiac (Kalem, Sept. 23).—The Kalem company scores strongly in this fine historical Indian film drama, based on that period of Pontiac's rebellion when he tried to capture Fort Detroit in 1763. The episode of the treacherous entrance into the fort by the Indians, supposed to be on a peaceful mission, but carrying rifles with shortened barrels under their blankets, is admirably carried out. The love romance that is supposed to have transpired between Major Gladwynn and an Indian girl is made an interesting part of the narrative. The costuming of the white soldiers and of the Indians appears to be faithfully correct if we may except the newness of the soldiers' uniforms. The picture is one that adds greatly to the Kalem reputation.

A Simple Mistake (Pathé, Sept. 24).—A story old to the films is retold in this picture with good laughing effect despite the fact that a number of the players "mug" at the camera shamefully. However, as it is rough farce the "mugging" does not do as much harm as might otherwise have been the case. The man of the house starts away on a journey but misses his train and comes back. In the meantime a "masher" has entered the house to make love to the wife and she gets the policeman, who is making love to the maid, to put the masher out. But the masher hides, and the hus-

band entering at that moment is mistaken by the policeman for the interloper and is ejected after a terrific struggle. The changes are rung on this complication with amusing novelty until the husband gets into the house for good by secreting himself inside his own trunk and the mystery is solved.

The Tent's Remembrance (Essanay, Sept. 24).—Fine face track scenes serve to add interest to this melodrama, which is otherwise rather far-fetched in parts. The tout after giving the wrong tip to a correctly tailored sport from the country is suddenly reformed by a three-line letter from his mother. He deserts the track and gets a job in a country grocery store, where he makes love to the grocer's daughter, who is also being courted by the country sport. The comedy scene in which the new clerk spills the rice while saying sweet things to the girl is too much overdone to be convincing or funny. The sport now interferes, recognizing the tout and getting him discharged, but the tout retains the love of the girl and a twenty-dollar gold piece which she gives him as a keepsake. This gold piece comes in fine, later on, when the tout gets a letter from home telling him he can come back if he can bring \$2,000 with him. This odd condition doesn't stop him, however. He wins the \$2,000 on a race, using the girl's gold piece for the purpose. After this piece of luck we are not surprised in the next scene to see him fondly clasping the girl in his arms.

Remuneration (Vitagraph, Sept. 24).—The plot of this story has been done several times before in pictures. Although the acting is of superior quality and the story is supposed to be a strong one, somehow it

fails to have an entirely convincing appeal. The trouble appears to lie in the scene where the young lover's father convinces the young actress (or would-be actress, as she is not yet supposed to be on the stage) that she should sacrifice her love for the young man and cause him to lose his love for her. We can hardly understand why she should have consented. Indeed, this situation has always appeared overdrawn to this reviewer. The girl accomplishes her object by pretending to be drunk, but she does it so well that she wins the admiration of the father and his dramatist friend. The son learns of the deception when he hears the father and the dramatist talking it over, and he reclaims the girl, this time with his father's consent.

The Reserved Shot (Gaumont, Sept. 24).—The reserved shot appears so highly improbable and brutal that we find it difficult to accept. An officer of Napoleon fights a duel with an officer of the King, being injured and claiming the right to reserve his shot till some other time. Ten years later, after the King's officer is married and has two children, the right to fire the reserved shot is claimed and granted. But the little son of the apparently doomed man goes to the dueling field and wins his father's life by appealing to the other officer for mercy. The acting is very fine.

Times Out of Joint (Gaumont, Sept. 24).—Odd trick effects are secured in this film by the speed of the negative in passing through the camera. The result is that the people appear to fly about in amazing style. The idea is not new, of course, but the manner in which it is presented has novelty. The trouble is all caused by a clock that gets to running at racing speed.

while. A contractor discharges an Italian and he goes away vowing revenge. Then a drunken chimney sweep, we take him to be, comes along and slaps his hand against a "Beware! Look out!" sign, which a painter has hung on his scaffolding to keep the people away. The contractor sees the impression of the hand on the warning sign and jumps at the conclusion that it is a black hand warning, and he goes to an enigmatical place where amateur detectives appear to be in training and hires a party of them to help him run the black-handers to earth. After that we have an almost endless series of scenes showing the chimney sweep slapping his hand on white cardboard and cloth and the sleuths following up the clues. More plausibility and convincing naturalness and less jumping around by the actors in their futile attempts to be funny might have saved the film.

Only a Bunch of Flowers (Lux, Sept. 22).—This is a markish story without rhyme or reason. A young man buys a bunch of flowers for a poor girl and marries her. She dies, and he puts on her grave another bunch of flowers, which he has begged for on the street. The story, while harmless, lacks point and excuse. Its sole object is to draw a tear or two from sentimental eyes; as such its success must ever be a variable quantity, depending upon the eyes that see it. Emotions would have to be easily stirred to extract much pleasurable sorrow from the story. The acting is adequate for such a story; indeed, it is really better than such a story demands in one characteristic—repression. The hero does not flood the scene with salt tears; he is contented with an expression of deep but silent grief. One can be thankful for that much.

That Typist Again (Lux, Sept. 22).—Here is a really comic burlesque. Mrs. Johnson, who terrorizes her fussy little husband, calls on him at his office. He hides his pretty little stenographer in the cloak closet, where Mrs. Johnson speedily finds her. The resourceful stenographer locks her employer and his wife into the closet long enough to let a clerk disguise himself as a woman and take the stenographer's place. When Mrs. Johnson again reaches open air she is so overpowered at finding the stenographer has a mustache that she makes abject apologies to her husband for her base suspicions. The acting is well sustained; it is rapid and spontaneous and gets the genuine spirit of contagious fun which is the making of a film. Although it doesn't amount to much, it is really entertaining, and—broad as it is—entirely inoffensive. All of the actors had a chance to overdo the matter, and none of them accepted it.

The New Butler (Imp., Sept. 22).—The Man on the Box has been drawn upon for this film. The complication is the same, most of the details are similar, and the outcome is identical. The inventions of the scenario writer have not improved upon the original. For instance: the butler's foolish disappearance under the table just before the dinner guests arrive was a needlessly extravagant situation. The adventure with the cab was the most natural and the most humorous part of the film. The house before which the cab stopped, however, did not look like the kind that advertises for a butler, and has a footman as well. Appearances, evidently, are deceptive, although they are not generally deceptive in this way in New York. The acting is not of a convincing character; everything is seen to be done for effect. The whole film is a rather cheap imitation of smart society.

The Cattle Thief's Revenge (Defender, Sept. 22).—This film is morally crooked, because it leaves the villain triumphant. The cattle thief contrived to make the lieutenant shoot his sweetheart under the impression that the girl was really the thief in disguise. The cause for this terrible scheme was the bad man's jealousy of the lieutenant, because the military hero had won the love of the thief's mistress. The thief couldn't endure that, even though he himself had another attractive friend whose photograph had fallen into Rosita's hands while she was mending his coat. Moreover, Rosita had come to betray her former lover to the lieutenant; so Arizona Pete sent his villainous message on ahead. Everything happened as he planned, and the scoundrel probably got away in safety. It may be mentioned in passing that Arizona Pete was a very attractive villain; he was in that respect not the ideal villain. The acting is satisfactory, although not re-

markable. There is a little pausing for theatrical effect, a little brandishing of fists, and a little murderous threat to the empty air; all of which could have been dispensed with without loss.

The Cattle Rustler's Daughter (Bison, Sept. 23).—This film leaves one in some doubt concerning the fate of the cattle rustler. His daughter held up his captors at the point of a gun long enough for him to escape hanging, and he surely fled to country. That does not seem a conclusive ending for the story, although the daughter did consent to marry the handsome hero cowboy. These Western heroes are very careless about the heroines they fall in love with. To judge from most Western films a girl isn't really eligible unless she is more or less closely related to a villain of some kind or other. The gentlemen who insist on marrying them should remember that blood is thicker than water, and that the laws of inheritance may leave a bitter taste in the bottom of the cup. Perhaps a case match wouldn't have enough elements of drama in it, which is a pity. The actors don't have roles that allow much latitude of treatment; they execute their parts with vigor but are not remarkable for anything but their dexterity in handling horses.

Tontolini as a Ballet Dancer (Cines, Sept. 23).—Tontolini was a servant who found a ballet skirt hanging over the back of a chair in the parlor when he was dusting. How it got there is another story—an untold one. At any rate, Tontolini was seized with a mad desire to trip the light fantastic too. Arrayed in the skirt he starts on a remarkable adventure. As he dances the skirt begins to unwind, leaving a ruffle of tulle to mark his sinuous trail, just as a slug marks a shining track. This gauze ruffle is of fabulous length. It extends from the house down the street to a bridge over a stream. Here it ends, suspending Tontolini in mid-air from the rail of the bridge. Unfortunately for the effect the additional rope that holds him is noticeable. He is hauled up and properly spanked. The story is rather bizarre, a little too strained to be spontaneously funny.

Giulia Colonna (Cines, Sept. 23).—This is as much a history lesson as a romance, but it is well done. The medieval effect is remarkably sustained by costumes and scenes. Except for the abduction of Giulia Colonna, the situations follow each other with a similitude of reality. The Duke of Orsini is a credible person from the moment he pauses in his game of draughts with the Pope's legate to read Marsilio's haughty refusal of Giulia's hand, until he falls in his courtyard by the sword of the triumphant Marsilio. Giulia herself in a melodramatic refusal of Orsini's advances, after he has stolen her from her father's home, acts as a woman imaginably would act under such trying circumstances. The attack of the castle was evidently well planned—better planned than it appeared to be, indeed—for Marsilio's forces gained the courtyard despite defenders on the battlements and restored Giulia to her father's arms. The film is good.

The Convict (Thanhouser, Sept. 23).—The vaudeville advertiser who devised the salary by his house. No doubt he got it in the film. Perhaps, in real life, things might not happen so luckily for the convict unless the carriage, the boat and the automobile were previously arranged for him. Even then, Fate might conceivably have some disagreeable card up her sleeve. In the film, at any rate, everybody did nicely. They pursued the escaped convict in increasing crowds until he led them to the theatre he was advertising. There they all obligingly bought tickets to the show and, no doubt, enjoyed it hugely. They did it it was as good as the film is. The most interesting sections of the film are the telephone messages exchanged by agitated police officials; but they set off the livelier adventures of the convict with agreeable contrast.

The Hero's Jealous Wife (Thanhouser, Sept. 23).—When a man has a deep craving to do something heroic it is not the part of a good wife to balk him in every attempt and to engage a homely stenographer for him. If he wants to help a woman across a busy thoroughfare, to save another from suicide, and to rescue an able swimmer from drowning, it is better to humor him. As for homely stenographers, they are apt to be no slower than pretty ones; and if a hero wants to elope with a homely stenographer to escape from a

Reviews of Independent Films

For the Love of Red Wing (Bison, Sept. 20).—This bloody story of Indian warfare depends on its gruesome details for most of its interest. There is an effort to show the poetic side of the love of a brave for an Indian maiden, but it is so crudely done as not to be impressive on that score. An Indian chief sells his daughter to a party of white men who are passing through. The girl escapes but is pursued and killed by the white men, after she has made a sad attempt to act for the camera. Then her Indian lover arrives, carries the body away and sets it on its burial perch. Following this he pursues the whites with a band of Indian massacres every last man of them, and scalping the purchaser of the girl hangs the scalp to the girl's dead body.

A Husband's Sacrifice (Powers, Sept. 20).—The sub-captions tell this story; without them the film would be difficult to understand. The action moves along with odd abruptness that is destructive of interest, and some of the unnatural staring scenes which are intended to be strongly emotional are only effective in causing the laughter of spectators. There is, however, no direct camera gazing, and for this the players should be praised. The husband's sacrifice consists in taking an overdose of medicine, knowing that it will kill him, his object being to put himself out of the way so that his wife can have the old lover, who had come back. The manner in which the lovers kiss and hug, almost in the presence of the invalid husband, destroys all sympathy for them. The story leaves a bad taste in the mouth, intensified by the bad acting.

Aunt Hannah (Powers, Sept. 20).—For an exaggerated farce with no claim to acting merit, this film is decidedly amusing. Aunt Hannah arrives on a visit and proceeds to deprive her nephew of his smokes and his drinks until the poor man retreats to other scenes for the comforts of life. When he gets back home, well "stewed," he dreams of the things he would do to Aunt Hannah. They are strenuous enough and furnish a number of laughs. The dream ends when Aunt Hannah appears ominously before him in the flesh, clothed in her ghostly nightgown.

West Guilty (Thanhouser, Sept. 20).—There are very strong situations in this picture story based on the efforts of a young man and his sweetheart to prevent the young man's mother from knowing that he has been sent to prison. The mother becomes ill and longs for her son, wondering why he remains away. At this juncture he has a lucky chance to escape and takes advantage of it, visiting his mother in his prison garb, which, of course, she is unable to see. Here, in the opinion of this reviewer, the author makes a tactical blunder by having the son confess to the mother the truth of his imprisonment and escape. It would have sustained the heart interest of the story better to have had her forever remain in ignorance. In a series of melodramatic scenes that are not as convincing as they might be, we see the son elude the penitentiary officers, and later he returns openly to his home with a newspaper in which is printed the confession of the criminal who had committed the offense of which the son had been convicted. Some of the scenes were handled too abruptly for the best results, but otherwise the acting appears satisfactory.

Strayed from the Range (Nestor, Sept. 21).—The Nestor producing force appears to be improving constantly in its work. This subject of a pleasing comedy nature has much to warrant praise. The story is clever and the acting excellent at times. There is no apparent playing to the camera except in the first scene, where the people walk around a table and come down front for no other reason than to be in

range of the lens. In other scenes, however, the players are not afraid to turn their backs on the camera, one shining instance being where the two lovers sit on a log and plight their troth, while the two delighted fathers observe them from behind a tree. The two fathers had made it up that the children should marry. But the young folks had never seen each other and rebelled. While dodging a meeting they come together in a rainstorm, the real thing, apparently, and their clandestine acquaintance ripens into love and an engagement before they discover each other's identity. This circumstance is not quite plausible, but it serves. The acting of the girl's father was too clownish at times. And the title—why should the story be named *Strayed from the Range*? There is no range in evidence, and the scenes are too obviously pictured in the East.

The White Princess (Champion, Sept. 21).—The absurdities of this picture are so apparent that it loses convincing interest. It is also too vague in some of its developments, showing lack of construction and directing skill. The attempts to present impressive acting therefore prove abortive. A brother of a girl who has had an illegitimate child (not a nice theme to commence with) steals the child away and throws it over a cliff—the Palisades for a wager. An Indian at the bottom of the cliff picks up the basket with the child inside, and, strange to say, the infant is unharmed. Of course the sophisticated picture viewers know that the basket had only bricks in it when it tumbled down the cliff, but this very knowledge robs the incident of realism and makes the scene unconvincing. To those who can believe the baby was really in the basket the scene becomes shocking and impossible. The Indians adopt the baby and she grows up a "princess." In the meantime the mother marries; she and her husband adopt a little boy they meet on the street; the boy grows up and goes West (across the river to New Jersey); a bad Indian puts his arm around the waist of the white princess and the Eastern youth shoots him; and finally the girl and her rescuer fall in love, marry and go East. It all happens, one, two, three, just like that. The last scene is meant to be dramatic showing the discovery of the girl's identity by means of the basket, but as nothing new hinges on the discovery there is no dramatic interest in the event.

The Last Friend (Ambrosio, Sept. 21).—Rather insipid as an attempt at the pathetic, this film, though well enough acted, is not effective. In it a pet sheep plays the part usually taken by a faithful pet dog in similar stories. Somehow the sheep doesn't appeal. Its mistress is ill and falls insensible while out walking. The sheep apparently brings help, which we are not quite willing to credit. Then the lady is taken back to the city and the sheep follows and is there at her deathbed.

Molly at the Regiment, Her Adventures (Ambrosio, Sept. 21).—This novel Italian-English title is meant to indicate that Molly visits the regimental quarters. She is in love with one of the troopers and he keeps her in delightful proximity by dressing her up in a uniform. Some of her exhibitions of awkwardness in drills and so on are quite funny, but one of them is so glaringly vulgar that it should have been cut from the film. She turns out to be a heartless flirt, too, because when discovered she promptly throws over her soldier lover and accepts the caresses of the officer.

Trailing the Black Hand (Atlas, Sept. 21).—This film is an attempt at satirical comedy, but although there are a number of situations causing some laughter and the story itself appears to be rich in comedy possibilities, the whole thing is handled so crudely that it is scarcely worth

To the Newspaper Press:

Assuming that the newspaper press is not inimical to motion pictures as an institution, and that, when complaints are published regarding the alleged unfitness of certain films for public exhibition, the purpose is to discourage the circulation of such films, THE MIRROR suggests that practical good may be best accomplished by publishing the titles and the names of the manufacturers of the alleged offending films, in order that they may be identified. This information is always available, and its publication is due to those film makers who are not in the habit of offending, as well as to the public, who may thus judge how well justified the complaints really are. Of the many charges that have been made in the newspaper press against alleged improper motion pictures, scarcely any contain more than generalities, without any means whatever of fixing responsibility, or of determining on what standard the complaints have been based.

jealous wife the homely girl may snap at the chance because they don't come her way every day. The film preaches a sermon on jealousy, but it lets the flirtatious husband off without punishment, unless the homely stenographer may be considered such. The acting of the husband really makes the film, although he is ably supported by the rest of the cast.

INDORSING EDISON MILK FILM.

"The Man Who Learned" Praised by Health Authorities the Country Over.

Letters are being received by the Edison Company from all parts of the country praising the recent Edison film, *The Man Who Learned*, which, it will be remembered, described in a picture story the dangers of unclean milk and the manner in which sanitation is applied in clean, modern dairies.

One letter is from Richard B. Watrous, secretary of the American Civic Association, Washington, D. C. He was instrumental in having the film shown, together with *The Fly* film, to the members of the Public Health Association of America, in convention at Milwaukee, where it was strongly induced and praised. W. C. Rucker, Commissioner of Health of Milwaukee, signed a hearty approval of the film.

In San Francisco, also, the health authorities took the film up seriously, and the *Call*, *Advance*, and *Chronicle* reported the exhibition prominently. Among those present when the film was officially shown were Dr. George S. Baker, United States Department of Agriculture; Dr. C. L. Roadhouse, Berkeley; Dr. G. W. Merritt, Dr. F. M. Spooner, William Moore, secretary milk dealers' association; J. A. Johnston, former supervisor; Mrs. H. Help and Mrs. L. Hertz, representing California Club; Dr. W. F. McNutt, health officer; T. E. Hayden, president anti-tuberculosis association.

STEINER FILMS REPLEVINED.

Licensed manufacturers have replevined from two film exchanges said to be operated by William Steiner, four hundred reels of licensed films which were in his hands at the time his license was cancelled. This is said to indicate that other exchanges whose licenses have been cancelled will be provided against in the same manner. The two Steiner exchanges affected are the one at 110 Fourth Avenue, New York, and the Georgia Film Exchange in Atlanta, 200 reels being replevined from each.

LICENSED FILM RELEASES.

Sept. 26, 1910.

(Bio.) Rose O' Salem-Town. Drama... 998
(Pathe) Max is Absent-Minded. Com. 551
(Pathe) Colombo and Its Environs... 426
(Relig) Ole Swimm'n' Hole. Drama... 950
(Lubin) Sheriff's Capture. Drama... 990

Sept. 27, 1910.

(Vita.) Her Adopted Parents. Drama... 925
(Edison) Over Mountain Passes. Scenic... 275
(Edison) Footlights or the Farm. Drama... 725
(Gau.) Sunken Submarine. Drama... 925
(Gau.) Too Much Water. Com. 925

Sept. 28, 1910.

(Pathe) Hoodoo. Com. 920
(S. & A.) Hank and Lank (II). 307
(S. & A.) Curing a Masher. 880
(Kalem) Heart of Edna Leslie. Drama... 920
(Lubin) The Quarrel. 920

Sept. 29, 1910.

(Bio.) Examination Day. Com.-Drama 991
(Relig) Kentucky Pioneer. Drama... 1000
(Lubin) Path of Duty. Drama... 990
(Melies) Plucky American Girl. Drama 950

Sept. 30, 1910.

(Pathe) Sick Baby. Drama... 984
(Edison) Onoko's Vow. Drama... 1000
(Kalem) Spotted Snake's Schooling... 885
(Vita.) Home Melody. Drama... 907

Oct. 1, 1910.
(Pathe) Who Owns the Rug? Com... 990
(Pathe) Southern Tonia. Scenic... 1000
(S. & A.) Patricia of Plains. Drama... 1000
(Vita.) Bachelor and Baby. Drama... 995
(Gau.) Diver's Honor... 995
(Gau.) High-Speed Biker... 995

Oct. 2, 1910.

(Bio.) Iconoclast. Drama... 992
(Pathe) Betty at Her Tricks. Com... 490
(Pathe) Molucca Islands. Col. Scenic... 450
(Relig) Cold Storage Romance. Com... 995
(Relig) My Friend, the Doctor. Com... 995
(Lubin) Baggage Smasher. Drama... 990

Oct. 3, 1910.

(Vita.) Ransomed. Drama... 998
(Edison) More Than His Duty. Drama... 1000
(Gau.) Little Acrobat. Drama... 995
(Gau.) Flances and Dug. Com... 995

Oct. 4, 1910.

(Pathe) Mirth and Sorrow. Drama... 575
(Pathe) Trades in Bombay. Scenic... 410
(S. & A.) On Account of a Lie. Com... 1000
(Kalem) Engineer's Sweetheart. Drama... 1000
(Urban) Dishonest Steward. Drama... 995
(Lubin) Gold Fiend. Com... 350

Oct. 5, 1910.

(Bio.) Gold Necklace. Com... 576
(Bio.) Hubby Got a Ralse. Com... 416
(Relig) For Her Country's Sake. Drama... 1000
(Lubin) Woman's Vanity. Com... 990
(Melies) Billy's Sister. Drama... 950

Oct. 7, 1910.

(Pathe) Life for Love. Drama... 351
(Pathe) Bitter Jim. Com... 635
(Edison) Bumpkins Plays Ball... 995
(Edison) Farmer's Daughter... 995
(Kalem) Big Elk's Turn-Down. Drama... 990
(Vita.) Last of the Saxons. Drama... 1007

Oct. 8, 1910.

(Pathe) Indian's Gratitude. Drama... 990
(S. & A.) Bearded Bandit. Drama... 1000
(Vita.) Sage, Cherub and Widow. Com... 995
(Gau.) Dancer's Cap. Drama... 995
(Gau.) Skier Training. Topical... 995

INDEPENDENT FILM RELEASES.

Sept. 26, 1910.

(Eclair) Street Arab of Paris... 820
(Imp.) Pressed Roses. Com... 990
(Yankee) Yankee Girl's Reward... 990

Sept. 27, 1910.

(Bison) Cowboy for Love... 995
(Powers) Taming a "Buck"... 995
(Thanhouse) Home-Made Mince Pie... 1000

Sept. 28, 1910.

(Ambrosio) Virgin of Babylon... 450
(Atlas) Laugh on Father... 450
(Atlas) Levi the Cop... 550
(Champion) Western Girl's Sacrifice... 976
(Nestor) Where the Sun Sets... 976

Sept. 29, 1910.

(Imp.) Annie... 995
(Imp.) School-Marm's Ride for Life... 995
(Film d'Art) (Not reported)... 995
(Lux) Kindness Abused... 531
(Lux) How Jones Won... 390

Sept. 30, 1910.

(Bison) Ranch Raiders... 1000
(Cines) Giovanni of Medici... 1000
(Thanhouse) Dots and Dashes... 1000

Oct. 1, 1910.

(Gt. Northern) Flight Across Atlantic... 995
(Italia) Foolishness Employed in Bank... 995
(Powers) Music Teacher... 995
(Capitol) Adoption of Helen... 995
(Reliance) (Not reported)... 995

Oct. 2, 1910.

(Eclair) Ruins of Carthage... 660
(Eclair) Behind the Cinema Stage... 700
(Imp.) The World's a Stage... 995
(Yankee) Women of the West... 995

Oct. 4, 1910.

(Powers) War... 995
(Powers) Beechwood Ghost... 995
(Thanhouse) Leon of Table d'Hote... 1000
(Bison) (Not reported)... 995

Oct. 5, 1910.

(Champion) Cowboys to the Rescue... 995
(Atlas) When Cupid Sleeps... 995

For other Motion Picture news see page 18.

ANOTHER INDIAN FEATURE!

TO BE RELEASED SATURDAY, OCTOBER 8

An Indian's Gratitude

One of those Indian stories that have made the Pathe American Company famous. The tale of two prospectors in California in the early fifties. Only two paleface characters—the rest are natives.

NEW YORK 41 West 25th St. **PATHE FRÈRES** CHICAGO 35 Randolph St.

ESSANAY FILMS



A Western Feature Picture

Release of Saturday, Oct. 1

PATRICIA OF THE PLAINS

(Length, approx. 1,000 ft.)

A superb production. An intensely dramatic story of unusual strength, made in the West, amidst scenes true to the picture. Excellently acted, photographically perfect. All the qualities of a genuine hit.

Wire your exchange for an early booking.

A Full-Reel Screen Comedy—Essanay Style

Release of Wednesday, Oct. 5

ALL ON ACCOUNT OF A LIE

(Length, approx. 1,000 feet)

An uproariously funny, rapid-fire comedy with a moral. You will look a long time before you find a film so genuinely funny.

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435 N. Clark Street CHICAGO

BERLIN 35 Friederich Str.

★ MELIES RELEASES ★

SEPTEMBER 29, 1910

A Plucky American Girl

The picture with a thrill and throb to it. Approximate length, 950 feet.

OCTOBER 6, 1910

Billy's Sister

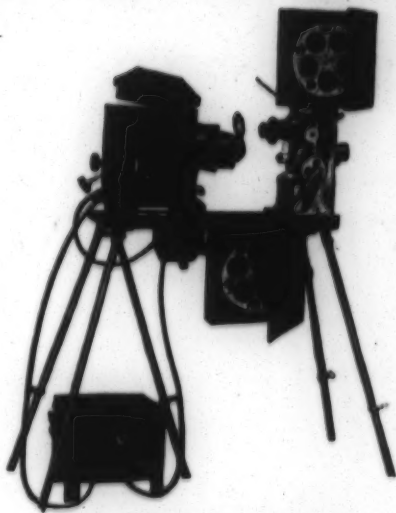
The swiftest and most dramatic of Western dramas. Approximate length, 950 feet.

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 199 Randolph Street, Chicago, Ill.

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TO MANAGERS AND OPERATORS

If in the vicinity of New York or Boston, do not fail to visit the Fourth Annual Electrical Show at Madison Square Garden, Oct. 10th to 20th, and Boston Mechanics' Exposition, Oct. 3d to 29th respectively, where several of our machines may be seen in operation.

EDISON MANUFACTURING CO.

Lakeside Ave., Orange, N. J. 90 Wabash Ave., Chicago, Ill.

THE BAGGAGE SMASHER

Released Monday, October 3

An entertaining story of a fake lord who loves the lady's diamonds more than he does the lady. He almost gets away with them, but the baggage smasher prevents his escape. There's a surprise finish that will get the laughs to close this comedy drama. Length, about 900 feet.

Double Bill—Thursday, October 6

WOMAN'S VANITY



Woman's vanity will lead her even to the extreme shown in the picture. Miss Millions wanted a dress that would excite comment, but she did not want to attract the attention that a circus parade would command, so the dress went out of the window after its first public appearance. Then Mandy Green, the cullud washlady, got it. More sensation. Length, about 900 feet.

The Golf Fiend

He was a fiend for certain, and his busy clubs made a lot of trouble for him and others. One of those useful little short comedies. Length, about 350 feet.

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OCT. 3

2 ON 1

A Cold Storage Romance

A Fetching Comedy Drama
AND

My Friend, the Doctor

Carefully compounds a mirth prescription absolutely to your liking.

Combined length, about 1,000 feet.
Code words, ROMANCE and FRIEND.

Justinian and Theodora

By ELBERT HUBBARD

OCT. 6

A Great Colonial War Story

For Her Country's Sake

Full of intense human emotions and thrilling climaxes.

Length, 1,000 feet
Code word, COUNTRY

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THE THANHOUSER 2-A-WEEK

Say "THANHOUSER" to the Exchange Man and You'll Get

RELEASED, TUESDAY, OCT. 4

RELEASED, FRIDAY, OCT. 7

Comedy of the Popular Kind!

Drama of the Popular Kind!

LEON OF THE TABLE d'HOTE

is one of the funniest characters that ever frolicked through a thousand feet of film. You'll wish it were TWO thousand, when you see him! He's SUBLIME! His fun is as infectious as the cheap little restaurant where we find him at his true vocation of waiter as it is in the classy summer resort, where, claiming he is a Count, he becomes all the rage. His adventures are too humorous to amply describe—be sure you follow them WITH YOUR EYE.

App. length, 1,000 feet. No. 148. Code word, "Leon."

AVENGED

is a heart interest subject of the variety your patrons so like. It is one of those gripping playlets that go their thrilling distance without so much as an inch of bloodshed, but which hold the spectator's interest just the same, and leave a pleasant taste in the mouth instead of a sour one. The "Thanhouser Twist" sticks out at the end as usual.

App. Length, 1,000 feet. No. 149. Code word, "Avenged."



POCAHONTAS IS COMING—OCT. 11

THANHOUSER COMPANY - New Rochelle, N. Y.

Kalem Films

THE ENGINEER'S SWEETHEART

A THRILLING RAILROAD STORY

ISSUED WEDNESDAY, OCT. 5. Length, 1,000 feet

With the genuine atmosphere of the railroad and a company of capable players, Kalem presents a production considerably out of the ordinary.

BIG ELK'S TURN DOWN

A POWERFUL INDIAN DRAMA

ISSUED FRIDAY, OCT. 7. Length, 930 feet

A true insight into the Indian character is always assured in all Kalem productions of this class of subject.

KALEM COMPANY, 235-239 West 23d Street, New York City

MEYER'S MAKE-UP GUARANTEED

Without good make-up, genius would be a failure. Make-up is dependent upon the grace and power used. Use Meyer's make-up, and get the guaranteed Pure and Harmonious. Ask for it and get it. Only a little more, and worth it.

SOLD EVERYWHERE, OR ADDRESS

Charles Meyer, 26-28 Union Sq., New York

DATES AHEAD

(Continued from page 25.)

GIRL IN THE TAXI (A. H. Woods Co., mgr.): St. Paul, Minn., 25-Oct. 1, Minneapolis 2, Ottumwa 3.

GIRL IN THE TAXI (A. H. Woods Co., mgr.): Hartford, Conn., 26-28, Middletown 29, New Britain 30, New London Oct. 1, Baltimore 2.

GIRL IN THE TAXI (A. H. Woods Co., mgr.): Johnston, N. Y., 28, Gloversville 29, Amsterdam 30, Troy Oct. 1, Pittsfield, Mass., 2, North Adams 4, Brattleboro, Vt., 5, Keene, N. H., 6, Rutland 7, Barre 8.

GIRL IN THE TAXI (Charles Dillingham, mgr.): Philadelphia, Pa., 19-Oct. 1, New York city 2—indefinite.

GIRL OF MY DREAMS (Jas. M. Gaites, mgr.): St. Paul, Minn., Oct. 2-8.

GLADSTONE OPERA (New Orleans, La., June 2—indefinite).

GODDESS OF LIBERTY (Mort. H. Singer, mgr.): Great Falls, Mont., 28, Helena 29, 30, Missoula Oct. 1, Spokane, Wash., 2-4, Yakima 5, Ellensburg 6, Tacoma 7, 8.

GRAND OPERA (Max Rabino, mgr.): Mexico City, Mex., Aug. 8-Oct. 15.

HAPPY MUSICAL COMEDY (Stevensville, O., 26-Oct. 1, East Liverpool 2-8).

HAPPY HOOLIGAN (Gus Hill, mgr.): Birmingham, Ala., 26-Oct. 1.

HITCHHIKING LAYMOND (Cohan and Harris, mgr.): Brooklyn, N. Y., 26-Oct. 1.

HUNTERMAN TRAIL (Fis. Gerald and Kelly, mgr.): Kansas City, Mo., 26-Oct. 1, Joplin 2, Pittsburg, Kan., 3, Coffeyville 4, Bartlesville, Okla., 5, Tulsa 6, Vinita 7.

HUTCHINSON (D. V. Arthur, mgr.): Detroit, Mich., 26-Oct. 1.

IN PANAMA (Al. Rich Production Co., mgr.): Norfolk, Va., 26-Oct. 1, Richmond 2-8.

INTERNATIONAL CUP (Ballet of Niagara, and THE EARTHQUAKE (Messrs. Gaites, mgr.): New York city Sept. 3—indefinite.

ISLE OF SPICE (F. A. Wade, mgr.): Boone, Ia., 28, Ames 29, Webster City 30, Fort Dodge Oct. 1, Emmetsburg 3, Spencer 4, Waverly 5, Ida Grove 6, Adel 7, Des Moines 8.

JANIS ELAIN (Chas. Dillingham, mgr.): Chicago, Ill., Sept. 13—indefinite.

JOLLY BACHELORS (Lew Fields, mgr.): Pittsburgh, Pa., 26-Oct. 1.

JURY OF COLLEGE (Bohner and Campbell, mgr.): Piquette, Pa., 25, Indiana 26, Johnston 29, Altoona Oct. 1.

JUVENILE HORTONIAN (B. E. Lang, mgr.): Brownsville, Mont., 28, Great Falls 29, Helena 30, Oct. 1, Butte 2.

LITTLE DAMSEL (Henry W. Savage, mgr.): New York city 24—indefinite.

LYMAN TWINS (Lyman Brothers, mgr.): Sioux Falls, S. D., 28, Mitchell 29-Oct. 1.

MADAME SHERRY (Woods, France and Lederer, mgr.): New York city Aug. 30—indefinite.

MADAME TROUBADOUR (Messrs. Shubert, mgr.): New York city Oct. 3—indefinite.

MANHATTAN OPERA (Oscar Hammerstein, mgr.): New York city Sept. 20—indefinite.

MERRY BACHELORS (Charles Dillingham, mgr.): New York city Aug. 17-Oct. 1.

MCFADDEN'S FLATS (Barton and Wiswell, mgr.): Ft. Smith, Ark., 28, Little Rock 29, Hot Springs 30, Pine Bluff Oct. 1.

MERRY WIDOW (Eastern; Henry W. Savage, mgr.): Philadelphia, Pa., 26-Oct. 8.

MERRY WIDOW (Southern; Henry W. Savage, mgr.): Lewiston, Me., 28, Biddeford 29, Dover, N. H., 30, Portsmouth Oct. 1, Manchester 2, Lawrence, Mass., 4, Salem 5, North Adams 6, Bennington, Vt., 7, Troy, N. Y., 8.

MIDNIGHT SONS (Lew Fields, mgr.): St. Paul, Minn., 26-Oct. 1.

MIDNIGHT SONS (Western; Lew Fields, mgr.): Salem, Mass., 27, 28, Northampton 29, Troy, N. Y., 30, Oct. 1.

MIKADO (Messrs. Shubert, mgr.): Boston, Mass., 19-Oct. 1, New York city 3-8.

MISS NOBODY FROM STARLAND (Will A. Singer, mgr.): Lawrence, Kan., 28, Junction City 29, Manhattan 30, Topeka Oct. 1, Pittsburg 2, Independence 3, Bartlesville, Okla., 4, Oklahoma City 5, 6, El Reno 7, Tulsa 8.

MONTAGNER AND STONE (Charles Dillingham, mgr.): Cleveland, O., 26-Oct. 1.

MURDER MUSICAL COMEDY (Billy De Croten, mgr.): Woonsocket, R. I., 19-Oct. 1.

MY CINDERELLA GIRL (Belamater and Noris, mgr.): Omaha, Neb., 25-Oct. 1.

NEW MISS GIRLS (Charles Frohman, mgr.): New York city Aug. 20—indefinite.

POWELL AND COHAN'S MUSICAL COMEDY (C. E. Fairmont, Minn., 26-Oct. 1).

PRINCE OF PILSEN (Henry W. Savage, mgr.): Salt Lake City, U., 26-28, Ogden 29, 30.

QUEEN OF BEAUTY (C. H. Kerr, mgr.): Milwaukee, Wis., 26-Oct. 1.

QUEEN OF THE MOULIN ROUGE (Montgomery, Ala., 28, Birmingham 29, Atlanta, Ga., 30).

RING, BLANCHE (Lew Fields, mgr.): Cincinnati, O., 26-Oct. 1.

BOY'S MUSICAL COMEDY (L. J. Rodriguez, mgr.): Toledo, O., 26-28.

SCHOOL DAYS (Stair and Havlin, mgrs.): Richmond, Va., 26-Oct. 1, Pittsburgh, Pa., 3-8.

SHERMAN MUSICAL COMEDY (E. A. Wolf, mgr.): Edinboro, Pa., 13-Oct. 8.

SMART SET (Barton and Wiswell, mgrs.): Boston, Mass., 26-Oct. 1.

SOUL KISS (Eastern; Hagerstown, Md., 28, Huntington, Pa., 29, Altoona 30, Johnstown Oct. 1, Latrobe 3, Ironton 4, McKeesport 5, Conneville 6, Uniontown 7.

STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Vancouver, Wash., 28, Portland, Ore., 29-Oct. 1, Astoria 3, Salem 4, Eugene 5, Medford 6, Red Bluff, Cal., 7, Chico 8.

SUMMER WIDOWERS (Lew Fields, mgr.): New York city June 4-Oct. 1, Philadelphia, Pa., 3-15.

SUPERBA (Edwin Warner, mgr.): Chicago, Ill., 25-Oct. 1, St. Louis, Mo., 2-8.

SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 28—indefinite.

THERESA, BE MINE (J. J. Rosenthal, mgr.): Toledo, O., 26-28, Indianapolis, Ind., 29-Oct. 1.

THERESE SEI NICHT BOESE (Adolf Phillip, mgr.): New York city Sept. 1—indefinite.

THREE MILLION DOLLARS (Charles Marks, mgr.): Baltimore, Md., 26-Oct. 1.

THREE TWINS (Geo. Gaites, mgr.): New York city 26-Oct. 1, Philadelphia, Pa., 3-8.

TIME, THE PLACE AND THE GIRL (L. R. Willard, mgr.): Denver, Colo., 26-Oct. 1.

UP AND DOWN BROADWAY (The Shuberts, mgrs.): Philadelphia, Pa., 19-Oct. 1.

WARD AND VOYLES (R. D. Stair, mgr.): Detroit, Mich., 26-Oct. 1, Dayton, O., 3-5, Indianapolis, Ind., 6-8.

WIDOW PERKINS (Ulysses, Neb., 28, St. Paul Oct. 1, Gibson 3, Kearney 5, Oxford 7, Bartley 8).

WINNING MISS (Boyle Woolfolk, mgr.): Toledo, O., 25-28, Grand Rapids, Mich., 29-Oct. 1, Port Huron 2, London, Ont., 3, Stratford 4, Woodstock 5, Brantford 6, Hamilton 7, 8.

WIZARD OF WISLAND (Harry Scott, mgr.): Marquette, Ia., 28, Newton 29, Ames 30, Pleasant Hill, Mo., Oct. 1, Iowa 2, Chaney 3, Ft. Scott 4, Seaman 5, Webb City, Mo., 6, Parsons, Kan., 7.

YANKEE DOODLE BOY (Lewistown, Pa., 28, Williamstown 29, Mt. Carmel 30, Mahanoy City Oct. 1, Lehigh 2, Pottsville 3, Lehigh 4, Lehigh 5, Pottsville 6, Plymouth 7, Berwick 8.

YINN MUSICAL COMEDY (A. M. Kinn, mgr.): Oklahoma City, Okla., 11-Oct. 9.

MINSTRELS

DE RUE BROTHERS (Holly, N. Y., 28, Cale-Donia 29, Batavia 30, Warsaw Oct. 1).

DOCKSTADERS (Lew Fields, mgr.): Shubert, mgrs.: St. Louis, Mo., 26-Oct. 1.

DUMONT'S MINSTRELS (Philadelphia, Pa., Aug. 20—indefinite).

FIELD'S, AL G. (Nashville, Tenn., 26-28, Birmingham, Ala., 29-Oct. 1, Montgomery 2, Columbus, Ga., 3, Macon 4, Savannah 5, Jacksonville, Fla., 6, 7).

GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Memphis, Mo., 28, Downing 29, Lancaster 30, Brazil, Ia., Oct. 1, 2, Laneville 3, Allerton 4, Seymour 5, Centerville 6, Corydon 7-9.

GUY BROTHERS (George E. Gay, mgr.): Kingston, Ont., 30.

VOGELS (John W. Vogel, mgr.): Meyersdale, Pa., 28, Berlin 29, Froburg 30, Cumberland, Md., Oct. 1.

BURLESQUE

AL REEVES' BEAUTY SHOW (Washington, D. C., 26-Oct. 1, Pittsburgh, Pa., 3-8).

AMERICAN (Teddy Symonds, mgr.): Kansas City, Mo., 26-Oct. 1, St. Louis 2-5, East St. Louis, Ill., 6.

BEAUTY TRUST (H. W. Thompson, mgr.): Detroit, Mich., 26-Oct. 1, Toronto, Ont., 3-8.

BEHMAN SHOW (Jack Singer, mgr.): Chicago, Ill., 26-Oct. 1, Cincinnati, O., 2-8.

BIG BANNER (Frank Livingston, mgr.): Cleveland, O., 26-Oct. 1, Toledo 2-5.

BIG REVIEW (Henry F. Dixon, mgr.): Minneapolis, Minn., 26-Oct. 1, St. Paul 2-8.

BOHEMIANS (Al. Lubin, mgr.): Washington, D. C., 26-Oct. 1, Baltimore, Md., 3-8.

BON TON (Milwaukee, Wis., 26-Oct. 1, Chicago, Ill., 2-8).

BOWERY (E. Dick Rider, mgr.): Minneapolis, Minn., 26-Oct. 1, Milwaukee, Wis., 2-8.

BRIGADIERS (Louis Stark, mgr.): Boston, Mass., 26-Oct. 1.

BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Toronto, Ont., 26-Oct. 1, Montreal, P. Q., 3-8.

CENTURY GIRLS (Jack Faust, mgr.): Brooklyn, N. Y., 19-Oct. 1, New York city 2-15.

CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Harrisburg, Pa., 28, Altoona 29, Johnstown 30, Pittsburgh Oct. 3-8.

COLLEGE GIRLS (Max Spiegel, mgr.): Louisville, Ky., 25-Oct. 1, St. Louis, Mo., 2-8.

COLUMBI (Frank Logan, mgr.): St. Louis, Mo., 25-Oct. 1, Kansas City 2-5.

COZY CORNER GIRLS (Sam Robinson, mgr.): Baltimore, Md., 26-Oct. 1, Allentown, Pa., 3, Reading 4, Harrisburg 5, Altoona 6, Johnstown 7.

CHUCKLEJACKS (Harry Leon, mgr.): Chicago, Ill., 26-Oct. 1, Detroit, Mich., 2-8.

DAINTY DOUGHES (Kansas City, Mo., 25-Oct. 1, Omaha, Neb., 2-8).

DREAMLAND (Isar Grodz, mgr.): Montreal, P. Q., 26-Oct. 1, Boston, Mass., 2-15.

DUCKLING (Frank Calder, mgr.): Louisville, Ky., 26-Oct. 1, Cincinnati, O., 2-8.

FADS AND FOLLIES (Chas. B. Arnold, mgr.): Rochester, N. Y., 25-Oct. 1, Schenectady 3-5, Albany 6-8.

FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Philadelphia, Pa., 26-Oct. 1, Baltimore, Md., 3-8.

FOLLIES OF THE DAY (Barney Grant, mgr.): Detroit, Mich., 25-Oct. 1, Buffalo, N. Y., 3-8.

GINGER GIRLS (Lou Hartig, mgr.): Schenectady, N. Y., 26-28, Albany 29-Oct. 1, Boston, Mass., 3-5.

GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Brooklyn, N. Y., 3-15.

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W. A. BRADY, being denied Injunction in U. S. Circuit Court at Grand Rapids, Mich., against E. D. Price, on June 2, 1910;

And NO INJUNCTION having been granted by U. S. Circuit Court, Chicago; nor has W. A. Brady, Sam'l French, or Lady Young any right to enjoin the use of said play;

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GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): New York city 26-Oct. 15.

GOLDEN CHOOK (James Fulton, mgr.): Toronto, Ont., 26-Oct. 1, Buffalo, N. Y., 3-8.

HASTINGS' BIG SHOW (New York city 19-Oct. 5).

IMPERIALS (Sam Williams, mgr.): Philadelphia, Pa., 26-Oct. 1, Washington, D. C., 3-8.

IRWIN'S BIG SHOW (New York city 26-Oct. 1, Philadelphia, Pa., 3-8).

JARDIN DE PARIS GIRLS (Will Roehm, mgr.): Milwaukee, Wis., 25-Oct. 1, Minneapolis, Minn., 2-8.

JERSEY LILIES (James Cooper, mgr.): New York city 26-Oct. 1, Philadelphia, Pa., 3-8.

JOLLY GIRLS (H. E. Patton, mgr.): New York city 26-Oct. 8.

KETUCKY BELLES (C. E. Foreman, mgr.): Pittsburgh, Pa., 26-Oct. 1, Cleveland, O., 3-8.

KNICKERBOCKER (Louis Robie, mgr.): Baltimore, Md., 26-Oct. 1, Washington, D. C., 3-8.

LADY BUCCANERS (M. Strouse, mgr.): Newark, N. J., 26-Oct. 1, New York city 3-8.

LOVE MAKERS (Sam Howe, mgr.): Brooklyn, N. Y., 26-Oct. 1, New York city 3-8.

MAJESTICS (Fred Irwin, mgr.): Boston, Mass., 26-Oct. 1, New York city 3-8.

MADISON GIRLS (Phil Sheridan, mgr.): Providence, R. I., 26-Oct. 1, Boston, Mass., 3-8.

MERRY MAIDENS (Edward Shafer, mgr.): Wilkes-Barre, Pa., 26-28, Scranton 29-Oct. 1.

MERRY WHIRL (Louis Epstein, mgr.): Buffalo, N. Y., 26-Oct. 1, Toronto, Ont., 3-8.

MIDNIGHT MAIDENS (Gus Hill, mgr.): Toledo, O., 26-Oct. 1, Chicago, Ill., 2-8.

MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Cleveland, O., 25-Oct. 1, Chicago, Ill., 2-8.

MOULIN ROUGE (Maurice Jacobs, mgr.): St. Louis, Mo., 26-Oct. 1, East St. Louis, Ill., 2, Indianapolis, Ind., 3-8.

PARISIAN WIDOWS (Weber and Rush, mgrs.): New York city 12-Oct. 1, Providence, R. I., 3-8.

PASSING PARADE (Clarence Burdick, mgr.): Chicago, Ill., 25-Oct. 1, Milwaukee, Wis., 3-8.

PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Scranton, Pa., 26-28, Wilkes-Barre 29-Oct. 1, Philadelphia 3-8.

PENNANT WINNERS (Bob Mills, mgr.): Chicago, Ill., 25-Oct. 1, Detroit, Mich., 2-8.

QUEEN OF BOHEMIA (Max Slegel, mgr.): Buffalo, N. Y., 26-Oct. 1, Rochester 3-8.

QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Brooklyn, N. Y., 26-Oct. 1, Newark, N. J., 3-8.

RECTOR GIRLS (Morris Weinstein, mgr.): New York city 19-Oct. 1, Newark, N. J., 3-8.

RENTZ-SANTLEY (J. E. Early, mgr.): Hoboken, N. J., 26-Oct. 1, New York city 3-22.

ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Albany, N. Y., 26-28, Schenectady 29-Oct. 1, Brooklyn 3-8.

ROLLICKERS (Alex. Gorman, mgr.): Boston, Mass., 19-Oct. 1, Jersey City, N. J., 3-5, Paterson 6-8.

ROSE SYDELL'S (W. S. Campbell, mgr.): Louisville, Ky., 2-8, Cincinnati, O., 25-Oct. 1.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Pittsburgh, Pa., 26-Oct. 1, Cleveland, O., 3-8.

SAM T. JACK'S (Geo. T. Smith, mgr.): New York city 26-Oct. 1, Paterson, N. J., 3-5, Jersey City 6-8.

SENEADERS (Geo. Armstrong, mgr.): New York city 26-Oct. 1, Hoboken 3-8.

STAR AND GARTER (Frank Wisburg, mgr.): Boston, Mass., 26-Oct. 1, Albany, N. Y., 3-5, Schenectady 6-8.

STAR SHOW GIRLS (John T. Baker, mgr.): St. Paul, Minn., 25-Oct. 1, St. Joseph, Mo., 6-8.

TIGER LILIES (Wm. Drew, mgr.): Brooklyn, N. Y., 26-Oct. 1.

TROCADEROS (Chas. H. Waldron, mgr.): Philadelphia, Pa., 26-Oct. 1, Brooklyn, N. Y., 3-5.

VANITY FAIR (Gus Hill, mgr.): Omaha, Neb., 25-Oct. 1, Minneapolis, Minn., 2-8.

WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Paterson, N. J., 26-28, Jersey City 29-Oct. 1, Scranton, Pa., 3-5, Wilkes-Barre 6-8.

WATSON'S (W. B. Watson, mgr.): Jersey City, N. J., 26-28, Paterson 29-Oct. 1, Wilkes-Barre, Pa., 3-5, Scranton 6-8.

WISE GUY (Indianapolis, Ind., 26-Oct. 1, Louisville, Ky., 2-8).

WORLD OF PLEASURE (Gordon and North, mgrs.): St. Joseph, Mo., 26-Oct. 1, Kansas City 2-8.

YANKEE DOODLE GIRLS (Sol Myers, mgr.): Cincinnati, O., 25-Oct. 1, Chicago, Ill., 2-8.

CIRCUSES

BUFFALO BILL-PAWNER BILL (Gordon W. Lillie, mgr.): Sacramento, Cal., 28, Santa Rosa 29, Vallejo 30, Oakland Oct. 1, 2, Vallejo 3, Oakland 4, San Francisco 5-9.

FOREPAUGH-SELLS (Eldorado, Kan., 28, Wellington 29, Alva, Okla., 30, Woodward Oct. 1).

HONEST BILL'S (Reserve, Kan., 28, Hamlin 29, Morrill 30, Fairview Oct. 1).

MILLER BROS. 101 RANCH: St. Joseph, Mo., 26-30, Kansas City 31-Oct. 2, Marshall 3, Goodhouse, Ill., 4, Springfield 5, Carlinville 6, Alton 7, St. Louis, Mo., 8, 9.

PRAIRIE LILLIE'S WILD WEST (C. A. Robbins, mgr.): Riverside, N. J., 28, Riverton 29, Camden 30, Alderside, Pa., Oct. 1.

SELLS-FLOTO (Cleveland, Tex., 28, Dallas 29, Waxahatchie 30, Corsicana Oct. 1).

BANDS

BANDA ROMA (Sig. Sirignano, conductor): Chicago, Ill.—indefinite.

ELLERY CHANNING (Idora Park, Oakland, Cal., Aug. 29-Oct. 2).

ELMWOOD LADIES (Lynchburg, Va., 27-30).

FERULLO'S (Francesco Ferullo, director): Exposition, Kansas City, Mo., 24-Oct. 9.

INNES (Exposition, Pittsburgh, Pa., 26-Oct. 1).

NEEL'S GONGIST (Carl E. Neel, mgr.): Carterville, Ga., 26-Oct. 1.

WINNINGER BROS.' MARINE (Wausau, Wis.—indefinite).

MISCELLANEOUS

LITCHFIELD, NEIL TRIO (Brevard, N. C., 28, Inman 29, Lisleville 30, Morven Oct. 1, Hodges, S. C., 3, Esley 4, Lenoira, Ga., 5, Bowersville 6, Royston 7, Crawford 8).

MCLEWEN (Meridian, Miss., 26-30).

NORWOODS, HYPNOTISTS (M. H. Norwood, mgr.): Muncie, Ind., 26-Oct. 1.

RAYMOND, THE GREAT (Hippodrome, Wigan, Eng., 26-Oct. 1, Belfast, Ire., 3-5, Auckland, Eng., 10-15).

THURSTON, HOWARD (Worcester, Mass., 26-Oct. 1, Providence, R. I., 2-8).

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